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Is Quickly Revived**

Brussels, August 14, 1919.—Belgium is "en fête." Victory celebrations are very much alike whether they are held in London or in Paris or in New York; the difference is merely one of degree—a few thousand troops more or less, victory arches larger or smaller, money spent more or less lavishly according to the wealth of the country. But they mean quite different things to the various peoples that celebrate. To us victory means success—a big job well done; to the English it means the passing of a nightmare of anxiety and fear—release from the ever-present spectre of death; to the French it has meant the stopping of a dreadful wound through which she was bleeding to death. To the Belgians it means all of that and more: resurrection. For four years and a half Belgium, as a political entity, has existed only on paper. At times it seemed as though it would never be anything but a memory again. Today it is a nation again, spiritually stronger and materially bigger than before—a resurrection and an apotheosis in one. No wonder Belgium is "en fête."

And it will remain so for a time, it seems. The national festivals are over, officially, but the flags remain. On Saturday General Pershing paid his visit to the King, which gave more occasion for celebration; on Sunday the head of the intelligence service of Belgium's citizen guard in Brussels received a grand manifestation together with all his aides, many of whom risked their life for their country. One of these is a musician whom America will soon have occasion to greet for the first time: Marix Loevensohn, the cellist, whose services as a patriot resulted in the destruction of the famous "Tirpitz batteries" of Ostend and Zeebrugge. But I will say more concerning him later.

In the meantime so-called "fêtes communales," annual civic festivals of the various communities, are having their first revival since the war. Altogether, there is no end of festivity, and the weather man encourages all this activity with a good nature that is touching.

And what part does music play in all this? Thus far not a very great one—not because the will is lacking, for there is not a more music-loving people than the Belgian; but, like everything else, the organism of national music was all but destroyed during the period of occupation. However, some will protest, the Germans are a great musical nation, so Belgium ought to have profited by their occupation in this respect at least. No—perhaps just because Germany is so powerful musically, Belgium has lost rather than won, for in times like those just passed, music means more to a people than a combination of beautiful sounds; it has an ethic value as well as an aesthetic one. In short, what the people wanted was not merely music, but Belgian music—and that they could not have. In the royal theatres of Brussels and Antwerp the Germans gave German operas with imported casts; in the halls they gave concerts organized for the benefit of their soldiers and officials; in the public squares their bands played German marches and folksongs. The Belgians for the most part kept away. The natives assert with pride that the people whom the German war movies showed listening to the bands were not Belgians but imported Germans. And the Belgian musicians themselves, if they were not fighting, fled or went into hiding. All in all, Belgian music was dead.

BELGIAN MUSIC REVIVING.

But it is coming back rapidly. The festivities going on now are doing their share toward the revival. The national musical traditions will be more firmly adhered to than before; indeed, Belgium will emerge from the war, as France did in 1871, emancipated from the Germanic idea. I have said traditions, in the plural, because there are two distinct musical traditions in Belgium, which will not easily fuse but will continue to live on side by side as contentedly as the two races from whom they emanate, the Flemish and the Walloon. In modern times these two traditions are represented by two great contemporaries—Peter Benoit and César Franck. The former is as passionately loved in Antwerp and the north as the latter is revered in Brussels and the south. Both have founded schools of composition as opposite each to the other as the character of the Fleming is to that of the Walloon, and the cult which perpetuates their traditions is as different in method as their music is in matter. The Walloon is reflective, reserved, subjective. Religious mysticism, symbolism, inwardness gives the stamp to his mentality. The Fleming is frank, boisterous, convivial and sentimental. He loves

the open air and an open heart. Peter Benoit made his music for his people and not for the musical gourmet. He wanted to see them make music en masse. Community music was the idea that inspired him and in community gatherings his name is perpetuated.

THE INFLUENCE OF BENOIT.

These gatherings are a feature of the life of Antwerp, and an important factor in the national cult. It is another sign of the steadfastness of this people that all through the war they have denied themselves this popular pleasure for patriotic reasons. The Peter Benoit Fund, founded in the year of the composer's death, 1902, by his pupil Edward Keurvels and two other disciples, has organized great popular productions—performances would not be the word—of his works for chorus and orchestra. The proceeds of these community concerts, in which the people as well as the soloists volunteer, goes toward the publication of the scores, which are of such dimensions, and the re-

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Photo by Mishkin.

RICHARD BUHLIG.

The pianist, is no less an American, although he made his home abroad a goodly number of years, having first attained professional prominence there. In the coming season, he has a unique plan for a series of seven monthly recitals at Aeolian Hall, New York, which will begin October 10 and end April 1. The first program will be devoted to the works of Bach and Chopin and the others will be arranged as follows: November 1, Beethoven; December 12, César Franck and Liszt; January 2, Beethoven; February 2, Mozart and Brahms; March 5, Schubert and Schumann, and April 1, Beethoven. The grouping and sequence of this list shows the original turn of Mr. Buhlig's mind, and will be of special interest to students of piano literature.

PERSONNEL OF THE VERANDE OPERA COMPANY FOR NEW ORLEANS

A cable from T. Verande, director of the New Orleans Opera Company, announces the personnel of the French company for the following season as follows: Edith De Lys (Covent Garden, Brussels, Paris Opera), Eva Gripon (Hammerstein, Monte Carlo, Brussels), Agnes Delorme (Milan, Buenos Aires, Bordeaux), Georgette Rezia (Opéra-Comique), Marguerite Vogel (La Gaieté-Lyrique, Lyons, Brussels), Margaret Namara (Boston Opera, Chicago Opera, Mexico City), Nina May (Boston Opera, Opéra-Comique), Lydia Locke (Hammerstein Opera), Mary Obej Cassal (Paris), Henriette Simon, Eugene Besnier, Yvonne De Gunhald, Mlle. Braream, etc. Mezzos and contraltos—Marie Phillipot (Grand Opera, Paris, Covent Garden), Dorothee Frances (Boston Opera, Gaieté-

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LOCKPORT HAS BRILLIANT AMERICAN MUSIC FESTIVAL

**Native Works and Artists Enjoy Seven Day Innings
—Large Audiences, Sincere Enthusiasm**

After four years of unceasing effort and ambition, during which time notable annual festivals of American music presented by Americans, were given at Lockport, N. Y., that city reached the climax of its patriotic tonal endeavors last week when the week festival (September 1-7) of native music and musicians presented an array of composers, compositions, and artists nothing less than brilliant. A. A. Van De Mark, the founder of the undertaking, had the satisfaction of realizing that his labors were rewarded fittingly at last, for large and representative audiences crowded the specially rebuilt Auditorium and testified by their enthusiastic applause that the American output in music is finding favor now strictly on its merits and not because of national favoritism.

Mr. Van De Mark's faith in his project was so great and so abiding that at last his enthusiasm fired the business men of Lockport and the neighboring cities and they subscribed a guarantee fund liberal enough to enable Mr. Van De Mark to engage the best available artists for the concerts. He made trips all over the country and invited composers for the festival, secured the interest and support of the music publishers, and worked out a scheme of attractions that included not only musical performances, but premieres of new works, round tables on voice, piano, violin, etc., recitals and contests for young artists, and social gatherings to give the visitors a chance to meet the artists and the townspeople. All in all, the festival, with its three sessions per day, moved smoothly and successfully. The only serious mishap was the unavoidable absence of Carrie Jacobs Bond (who was marooned in California owing to the railroad strike there) and the non-appearance of Oscar Seagle, Orville Harold, and Mrs. Edward A. MacDowell, all of them suffering from colds and unable to perform.

PROGRAMS OF HIGH QUALITY.

The programs were of infinitely better quality than at the previous Lockport Festivals, and the individual performances reached a remarkably high average of excellence.

The opening day, September 1, began with prayer by the Rev. D. Houson Lewis, the reading of "The Music of America," a beautiful poem by Mrs. Spalding Evans, a cheery address of welcome by Charles W. Moss, a response by Leonard Lieblich, and a stirring oratorical effort by Prof. Wachter of the University of Buffalo, on "Americanism."

Of the remarks by Mr. Lieblich, the Lockport Union and Journal said:

"Leonard Lieblich, editor-in-chief of the world's greatest music periodical, the MUSICAL COURIER, responded to the address of welcome in his usual witty and happy fashion. His talk was an effective mingling of seriousness and humor, and through it all stood out the speaker's abiding conviction that America is the land of great possibilities in art, as in everything else. 'We have ideals,' said Mr. Lieblich, 'both poetic and practical, ideals of immense magnitude, which means the creation of big things in art as well as in industries.' He mentioned with pleasure the increased interest shown by the business men of this city, by their co-operation not only in spirit but in pocketbook, for it is money which makes art possible. He referred to the festivals held for decades in small German cities, for the special performance of new musical works, and hinted that Lockport might become a world music center in this respect. He made the valuable suggestion

that composers should write works dedicated to the American national music festival, works to be tried out here and their worth to be judged after adequate performance. Mr. Lieblich has carried out this idea in the trio, "Serenade," which will be heard on Wednesday evening. Incidentally, he made graceful reference to the sorrow of all at Mrs. Evans' enforced absence and spoke a few words of heartfelt welcome back to her native land, after overseas service, to the universal favorite, Bessie Bown Ricker."

C. Mae Fierston, the leading soprano of the Fisk Jubilee Singers, delivered some simple American folk songs by Foster which struck an appropriate note. She was encored doubly and delivered Burleigh's "Deep River" and Ernest Ball's "Who Knows."

At the afternoon concert of the first day, Hazel Peck played with accurate technic and finely artistic shadings a new piano suite by Adolph M. Foerster, which revealed a

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MUSIC AND PUBLIC EDUCATION

University Training for Supervisors

How the University of Wisconsin Faces the Problem—The Advantages to the Students and Small Communities

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

In a previous article, we discussed the training of supervisors, and told generally how university students majored in school music. We promised at that time to go into detail concerning what we believe to be the right thing. It was our good fortune this summer to visit the department of school music at the University of Wisconsin and to renew our acquaintance with Peter Dykema, the chairman of this department. The natural enthusiasm, which is so necessary for success, is embodied in Dykema, and judging from the response of his classes he radiates this rare gift to his students.

THE UNIVERSITY.

Permit us to tell you something of the beauty of the setting. The buildings are situated in the city of Madison, on the shores of Lake Mendota. To one not familiar with this part of the country, the above might be without meaning, but you must take our word for it—the location is one of America's garden spots. Almost every phase of industry and every branch of culture is practiced and developed within the confines of this excellent institution, and the student has every opportunity to develop himself. The only serious limitation is, that Madison is not a seat of musical activity. Chicago is some distance away, and while it is difficult for the students to avail themselves of this close contact with the great artists, the university authorities arrange for a course in the appreciation of music, and have the prominent artists visit Madison, en tour, and perform. This course, and others, is under the direction of Prof. C. H. Mills, the director of the School of Music.

THE COURSES OF STUDY.

There are two courses offered for students of school music. A four year or general course, and a two year or intensive course. The two year course appealed to us, so we will tell you something of the nature of the work. The aim and scope is interesting—"to educate the student for the profession of teaching and for performance. It furnishes facilities for the study of music in all of its branches, theoretical, historical, pedagogical and practical. Extensive courses are offered to develop public performers, musicians of culture, and to provide for the study of music as a part of a university education." To accommodate musicians who do not possess all of the requirements for admission and are not candidates for a degree, permission is granted to "enter the school of music upon giving satisfactory evidence that they are prepared to take advantageously the studies they desire."

THE TWO YEAR COURSE.

Students in the two year course receive, upon graduation, a certificate announcing their successful completion of a course in supervising and directing school music. Students in the four year course obtain the degree of Bachelor of Music. The two year course is really the second and third of the four year course, with slight changes. A brief outline follows:

FIRST YEAR.

1. Methods and Practice of School Music.
2. Harmony.
3. Solfege.
4. Esthetics.
5. Applied Musical (individual instruction in voice culture, piano, violin, etc.).
6. Practical Instrumentation.
7. Choral Practice.
8. (a) Education (Psychology). (b) English. (c) Physical Education.

SECOND YEAR.

1. Methods and Practice.
2. Harmony (advanced).
3. Solfege (advanced).
4. History.
5. Choral Practice and Conducting.
6. (a) Psychology. (b) English or Foreign Language. (c) Physical Education.

You will observe that the courses in general education are required. Too much cannot be said in favor of this general education. First and last it must parallel the training of the specialist. The study in physical education is attractive. Tennis, canoeing, archery, etc., are part of the training; esthetic dancing and eurhythmics combine to develop the rhythmic proportions.

Further in general education, the supervisor in the small community is frequently called upon to teach some other subject, perhaps drawing, physical training, or maybe a foreign language, so the course stands ready to meet this demand.

The musical studies are what may be expected in a university. The particularly advantageous part to the student is in the analysis, selection and interpretation of music materials together with the practice on string and orchestral instruments.

MATERIAL AND PRACTICE.

In preparation, the student is required to plan a working course for each school year. The plan is arranged according to the textbooks in use and graded for each year. The work is followed up by having the student actually teach the lessons to the children in the grades. The public schools of Madison are not used at present for this purpose. The district schools and parochial schools serve as the practice department. It must be borne in mind that while students criticize and develop one another, the instructors are always the beacon light.

MUSICAL ORGANIZATIONS.

All the students in this course are required to attend choral practice. The University Orchestra is composed of (a) University Symphony, (b) Junior Orchestra. In development of this idea, the Chicago Symphony Orchestra gives a series of concerts each season in Madison. Supervisors of school music are required to study the nature of each orchestral instrument and to learn how each one is played.

So you see, Mr. Musician, the school supervisor is broadening out. We cannot claim everything for him but we can train him sufficiently to meet skillfully the demands of his position. Many universities in the East and West are devoting their energy to building up fine schools of music, and the University of Wisconsin is among the number which love to lead the way.

How does the student benefit by this complete training? First, his training as a musician is broadened; second, he gains the power to do; third, he knows thoroughly his material. When he goes forth to teach, he carries with him the necessary conviction so frequently lacking in the neophyte. The University of Wisconsin is not the only institute doing such fine work. If space permitted we would be glad to tell you of the many fine things others are doing. It is sufficient to note that the recognition given to school music and the seriousness of its purpose have made this education possible.

HAVE YOU HEARD THAT—

Irving W. Jones, who assisted at the University of Wisconsin during Dykema's absence for war service, has recently been appointed professor of school music at the University of Texas.



MUSIC HALL, UNIVERSITY OF WISCONSIN.

The auditorium is in the chapel building and the studios are situated in the adjoining structure.

CHAUTAUQUA'S FORTY-SIXTH SEASON A GREAT MUSICAL SUCCESS

Soloists, Choir, Orchestra, Band and String Quartet Contribute Excellent Numbers at Final Concerts—Marcosson Gives Unique Request Program

Chautauqua, N. Y., August 29, 1919.—Sunday music in Chautauqua still keeps up its high character. Henry B. Vincent gave an exceptionally good program at the regular organ interlude on Sunday, August 17. The two special features of the sacred song service on Sunday evening were the "Inflammatus" from Rossini's "Stabat Mater," sung by Mildred Faas and the choir, and Gaul's "I Saw a New Heaven," sung by the choir and the August quartet, with the addition of Harold Land in the bass solo. Sudwarth Frasier sang "Christ in Flanders" (Ward-Stephens), and Charlotte Peege gave Gaul's solo, "Eye Hath Not Seen." The anthem, "A Hymn of Peace and Good Will" (W. A. Fisher), was very well rendered by the choir and soloists, as was "St. Mary Magdalene" (Vincent D'Indy), Mildred Faas singing the solo part.

HALLAM DIRECTS SINGING ON COMMUNITY NIGHT.

Alfred Hallam directed one of his inimitable community sings on Friday evening for the special benefit of Dr. O. F. Lewis, national director of community singing for the War Camp Community Service, who was in Chautauqua to deliver two lectures. Patriotic songs and old favorites predominated, although some of the newer of the popular

songs were sung as well. All in all, "Community Night" was a great success.

MARCOSSON GIVES UNIQUE REQUEST PROGRAM.

Sol Marcosson gave a benefit violin recital for Chautauqua's Comprehensive Plan in Higgins Hall Wednesday afternoon. He gave a request program entirely, allowing the audience to choose from the list of thirty-five compositions which he has played at previous recitals during the season.

RIEMENSCHNEIDER PLAYS AT RECITAL.

The recital program in the Amphitheater, Wednesday afternoon, August 20, was full of special features. The strings of the orchestra, with the exception of the bass, played six pieces from the "Water Music," Handel, under Alfred Hallam's direction. Another feature was the organ playing of Mr. Riemschneider, of Baldwin-Wallace College, Berea, Ohio. He chose for his selections the allegro from Widor's sixth symphony, Yon's "First Concert Study" and Nevin's "Will o' the Wisp." "A Nostri Monti" from Verdi's "Il Trovatore," was sung by Sudwarth Frasier and Charlotte Peege, each of whom also sang two groups of songs.

FRIDAY EVENING CONCERT PLEASES.

The quartet song recital, "Eight Nursery Rhymes," by H. Walford Davies, Sol Marcosson and the Chautauqua String Quartet shared the honors in the Friday evening concert. The choir sang two popular numbers, Fanning's "The Miller's Wooing," and "The Bridal Chorus," by Cowen. Nevin's suite, "A Day in Venice," was ably performed by the orchestra. The string quartet chose four beautiful compositions—Strube's "Elegie," Beethoven's minuet in G, Schubert's "Moment Musical" and Mac-

Dowell's "To a Wild Rose." Mr. Marcosson played an old Chautauqua favorite, the "Gypsy Melody," Sarasate.

PATRIOTIC CONCERT GIVEN.

Saturday was National Army Day, and there was a patriotic concert in the Amphitheater at 11 o'clock. The Chautauqua Band played Taylor's "Overture on American Airs," Tobani's "March Patrol" and Sousa's "Stars and Stripes." Charlotte Peege and Sudwarth Frasier sang the duet, "Back to Our Mountains," from Verdi's "Il Trovatore," and each of the soloists gave one song.

FINE CONCERTS FEATURE CLOSING WEEK.

Chautauqua's forty-sixth annual season draws to a successful close this week. The sacred song service on Sunday evening brings to an end one of Chautauqua's best summers, in a musical way, as well as along general lines. The inspiration of the season's music will go with thousands of Chautauquans to their winter homes.

Henry B. Vincent played a Sunday organ interlude entirely made up of request numbers. The most striking feature of the Sunday evening sacred song service was Harold Land's rendition of the solo "In Flanders Field." The words of this song are by Lieut.-Col. John McCrae, who is buried in France, and John Philip Sousa, the composer, was in the navy. The remaining numbers were fine old classic standbys, sung by Mildred Faas, Charlotte Peege, Sudwarth Frasier and the choir.

"CHIMES OF NORMANDY" SUNG.

The comic opera, "Chimes of Normandy," Planquette, was given on Monday evening in the Amphitheater by the choir and four soloists, Mildred Faas, soprano; Mary Goode Royal, mezzo-soprano; Sudwarth Frasier, tenor, and Harold Land, bass. It was a delightful success and

was thoroughly enjoyed by the audience, which was especially large for an event so late in the season.

Henry B. Vincent gave another organ recital in the Amphitheater on Tuesday afternoon, and Wednesday evening's concert marked the last appearance of the Chautauqua Orchestra. The "Miserere," from "Il Trovatore," was sung by the choir, Mildred Faas and Sudwarth Frasier. Mildred Faas sang "Lo! Here the Gentle Lark," with flute obligato, and Charlotte Peege gave "My Heart at Thy Sweet Voice," Saint-Saëns. The "Toreador Song," from "Carmen," was rendered by Harold Land, and Puccini's "Che gelida manina" by Sudwarth Frasier.

FAVORITE SONGS HEARD AT FINAL PROGRAM.

The old melodies and popular semi-classical songs held sway on the final afternoon concert program, Friday, August 29. Harold Land's contributions included "The Rosary," sung by request; "Mother o' Mine," Tours; Homer's "Banjo Song," Lehmann's "Thoughts Have Wings," and "Values," by Vanderpool. Sudwarth Frasier sang "I Hear You Calling Me," "Believe Me, if All Those Endearing Young Charms," and O'Neill's "Mavourneen Roamin'." Mildred Faas, soprano, sang a group of four interesting numbers—"The Nightingale," Ward-Stephens; "The Star," Rogers; Burnham's "Mister Moonshine," and "Robin, Little Robin," Frances McCollin. Tosti's "Good Bye" was the feature of Charlotte Peege's group, and she also sang Lohr's "Little Irish Girl" and the old Irish song, "I Know My Love." Miss Faas and Miss Peege sang the duet, Mason's "Whispering Hope," and the four soloists gave a spirited performance of the quartet from Verdi's "Rigoletto." The choir gave three old songs—"Stars of the Summer Night," Woodberry; Ben Jonson's "Drink to Me Only with Thine Eyes," and "My Lady Chloe."

H. G.

FORT WORTH HARMONY CLUB COURSE OFFERS NOTED ARTISTS

Chicago Opera Association to Give Three Performances in October—Harmony Club to Study Early French Music—Municipal Band Summer Concerts Enjoyed—Notes

Fort Worth, Tex., August 27, 1919.—The fall season is fast approaching and the musical activities in Fort Worth will soon be resumed with promise of a very interesting season. The Harmony Club, which has provided the community with the best the musical world affords for many years, makes no exception to the rule this year and has announced a splendid course. A matinee and evening concert will be given by Sousa and his band on December 24. Amelita Galli-Curci comes in January. Rudolph Ganz and Carolina Lazzari will appear in joint recital in February, with Frances Alda and Arthur Hackett closing the course in April. Other artists may be brought to Fort Worth by the club during the season. The committee in charge of this work consists of Mrs. A. L. Shuman, business manager; Mrs. John F. Lyons, the club's president, and Mesdames Sam Wheat and Walter N. Dobbs.

CHICAGO OPERA TO GIVE THREE PERFORMANCES.

The Chicago Opera Association will play a three nights' engagement, October 27, 28 and 29, presenting "Madame Butterfly," "Aida" and "La Bohème." The local committee will spare no trouble or expense to arrange the Coliseum into one of the finest opera auditoriums in the South, and the short season promises to be one of unusual brilliance.

HARMONY CLUB TO STUDY FRENCH MUSIC.

The Harmony Club season opens on September 10, and an interesting year's work has been planned by the year book committee, consisting of Kathleen McGeehe, Mesdames H. L. Rudmose and Lon Baker, assisted by Carl Venth. French composers dating from 1683 to 1863 constitute the course of study. Lectures will be given by Carl Venth, with illustrations by Harmony Club members. The choral department will continue its work under the excellent directorship of Mr. Venth.

MUNICIPAL BAND SUMMER CONCERTS ENJOYED.

The Municipal Band, Theodore Rosenthal, conductor, has given three open air concerts each week during the summer season at the different parks, many times in connection with the sing-songs conducted by Sam S. Losh, who has also directed sings at many nearby towns this summer.

NOTES.

Carl Venth, dean of music at Texas Woman's College, returned last week from a lengthy sojourn in California and Colorado.

Luther Williams, who is at present in Chicago coaching with Charles Clark, will have charge this season of the voice department at Texas Woman's College.

An interesting and valuable addition to musical circles of Fort Worth is George Bancroft Dana, who has recently come to this city from Pittsburgh, where for several years he has been an instructor in voice production at the Pittsburgh Musical Institute and professor of French in the Pittsburgh University.

Mrs. John F. Lyons, president of the Harmony Club, has returned from Peterboro, N. H., where she attended the meeting of the National Federation of Music Clubs, of which organization she is recording secretary. Mrs. Lyons also visited in New York City.

Pearl Calhoun Davis has returned from Chicago, where she spent several weeks coaching with Witherspoon and Oscar Saenger.

October 20, Hanbury's New York Recital

Vahrah Hanbury, who was the soprano for the month of July at Chautauqua, N. Y., was heard recently at Lake Placid, where she went to finish the summer and to make ready for her strenuous season, which is to open in New York City on October 20. On leaving Chautauqua, Miss Hanbury planned to have a few days' rest with friends at Towanda, Pa., but while there she was prevailed upon to give a program at Christ Episcopal Church, where she again added to the fine reputation she had already gained in a remarkably short space of time. En route to New York, the last of September, Miss Hanbury will sing at Woodstock, and this will be her last appearance before giving her recital in the metropolis.

THE CULTIVATION OF MUSIC IN A BOYS' PREPARATORY SCHOOL

By Carl F. Pfatteicher

Director of Music at Phillips Andover Academy.

One does not naturally turn to a boy's preparatory school to find fertile soil for the cultivation of Euterpe's art. Not mindful of the fecundity of father Bach with his family of twenty-three children, nor of the inclusion of music in the curriculum of the ideal state by so virile a thinker as Plato, the average schoolboy considers any devotion to music as an infallible sign of hopeless effeminacy. To be sure, the blatant noise and syncopated rhythm of a jazz band may indicate sufficient masculinity to permit such an organization to "get by" or even to win some quite hearty applause, but music of a finer form must be carefully tabooed except by the inmates of a sister institution.

And yet despite this fundamental and widespread prejudice the musical situation, even in a boy's preparatory school, is by no means hopeless or devoid of genuine encouragement. As an illustration of this fact it may not be without interest to mention a few attempts made in the development of the appreciation of good music in one of our oldest and leading New England preparatory schools.

A FINE ORGAN.

With a recently rebuilt organ which was dedicated by Joseph Bonnet, Andover possesses a three manual instrument of fifty speaking stops. A new Steinway concert grand having also recently been donated by an alumnus, both organ and piano are regularly used in conjunction at daily prayers. Certainly one cannot hear the singing of 550 boys on a bright spring morning, or especially at a vesper service on Sunday, without feeling a thrill of gen-

ing from representative homes who play a serious instrument as compared with the number of those who pluck at and actually take lessons upon a mandolin, banjo or guitar is certainly appalling. And yet even here the field is not unworkable. During the present year Andover has had an orchestra of twenty-five pieces, which at a recent performance played the entire military symphony of Haydn and the allegretto from the symphony to Mendelssohn's "Hymn of Praise."

A PRIZE OFFERED.

To cultivate singing among the boys themselves, the music department, through the kindness of a friend, has offered a prize in quartet singing for which four quartets recently competed at the public performance of the school orchestra.

JOINT CONCERT WITH BRADFORD ACADEMY.

Perhaps the most promising innovation of all in the musical activities of the school is a joint concert with Bradford Academy, which, it is hoped, will become an annual event, and at which a really serious work is to be performed. The choirs of the two schools will constitute a chorus of about 100 voices. The work to be performed this year, in celebration of peace, is Mendelssohn's "Hymn of Praise." There will be one concert in Bradford and one in Andover. The choirs of the schools will be supported by an orchestra and soloists from Boston.

New York Philharmonic Plans Busy Season

The Philharmonic Society of New York will inaugurate its seventy-eighth season this fall, with Josef Stransky, conductor of the orchestra, entering upon his ninth season in that position. Although it is still exceedingly difficult to procure European novelties, Mr. Stransky is fortunate enough to have secured several, details concerning which will be announced later. As in former years, Mr. Stransky's programs will offer many American compositions, several of which will be novelties.

The Philharmonic season will include twelve Thursday evenings, sixteen Friday afternoons, four Saturday evenings and twelve Sunday afternoons in Carnegie Hall, as well as the usual series of five Sunday concerts at the Brooklyn Academy of Music. In addition to these performances in Greater New York, the orchestra will also make three short tours covering over thirty cities throughout the country. The list of assisting artists for the New York concerts has been chosen as usual from the names of the prominent instrumentalists and vocalists available, and will be announced in full at an early date.

A month before the first New York performance the orchestra will reassemble, with few changes, although slightly augmented. Several weeks previous to their arrival Conductor Stransky will return to the city from his summer home in the Adirondacks.

Although the Carnegie Hall box office will not be open until the first of October, applications for seats are now being received at the offices of the society in Carnegie Hall.

Worcester to Have All-American Festival

The Worcester County Musical Association will hold its sixty-first festival in Mechanics' Hall, Worcester, October 6-10. It will be the All-American Festival announced for last year and omitted because of the influenza epidemic. Never in the history of the United States has a similar scheme of such magnitude been presented, for the entire festival of five concerts will be made up of works by American composers and rendered entirely by American soloists. Never have so many composers, nineteen altogether, been given a hearing at any one time.

Dr. Arthur Mees, whose work in Worcester for ten years has brought the festival to its present high standard, will be the director. Thaddeus Rich and his players from the Philadelphia Orchestra will make their third appearance at the festival. The choral works given will be Chadwick's "Judith," Hadley's "Ode to Music," and Daniels' "Peace With a Sword." Soloists scheduled to appear are Mabel Garrison, soprano; Louise Homer and Emma Roberts, contraltos; George Hamlin and Lambert Murphy, tenors; Reinald Werrenrath, baritone; Edgar Schofield and Milton C. Snyder, basses; Frances Nash and John Powell, pianists. The latter was engaged after the festival program was complete because it was thought fitting that his "Rhapsodie Negre," a work so typically American, should have a place on the program of the All-American Festival.

There will be a festival chorus of 400 voices, and in addition a children's chorus.

Werrenrath to Tour with Garrison

Reinald Werrenrath has added many more important engagements to his long list of orchestral appearances already announced for the 1919-20 season. Beginning with the forthcoming Worcester Festival, which marks his sixth appearance at the famous fall festival, he will not only be heard four times with the New York Symphony and twice with the Philadelphia Orchestra, but also one or more times with the Boston, Detroit, Chicago and St. Louis symphonies. He will make his seventh concert appearance in Milwaukee within four seasons, an unprecedented amount of re-engagements, and his management, the Wolfsohn Bureau, has announced that a special tour of joint recitals has been booked for him with the ever popular soprano, Mabel Garrison, also of the Metropolitan Opera Company. Although other cities are to be added to the list, contracts have been signed for six joint Garrison-Werrenrath appearances in Dayton, Toledo, Buffalo, East Orange, Detroit, and Clarksburg, Va.

Leopold Auer

Resumes Instruction
October 9, 1919, at
270 Riverside Drive,
New York. :: ::

New applications cannot receive
consideration until next spring

uine inspiration. The singing of the average congregation seems tame, indeed, after hearing such congregational singing.

Both organ and piano, again, are used either separately or conjointly at a series of Wednesday afternoon recitals throughout the winter term.

AN INNOVATION.

A recent innovation in connection with the Sunday services is the formation of a trombone quartet after the manner of those used in many European towns, or, in our own country, made familiar through the Bach Choir, of Bethlehem, Pa. To be sure, all innovations are difficult, but already the playing of the trombones a half hour before the service from the tower of the administration building or the steeple of the chapel is listened to with due reverence and is accepted without applause, or the accompaniment of a clarinet from a neighboring dormitory window. The objective striven for here—and it would seem difficult to find a more ideal beginning for a service—is to have the trombones announce one of the glorious, ancient, classical chorals before each service. This same choral is then taken up and played on the cathedral chimes of the organ—a very legitimate use of an otherwise much abused adiaphoron, but an adiaphoron the proper use of which was sanctioned by Bach himself. The announcement by the chimes is followed by the announcement of the simple choral, generally with a rather full organ, and this announcement again followed by a master choral prelude, at the conclusion of which the choral is sung in parts by the choir.

When will our American organists come universally to begin our services in some such manner instead of with the manifold nocturnes of slumber songs?

CHOIR INCREASED.

With the rebuilding of the Andover organ the choir has been increased to fifty voices arranged antiphonally, the choir singing either in its entirety or in part at every Sunday morning service. Every member of this choir must attend at least two weekly rehearsals of one hour's duration each.

The best voices of the choir are selected to constitute the glee club, and here also ideals are not impossible of realization. A few years ago it would have been impossible to suggest for this organization a composition savoring of the classical in place of the superficial textual and musical doggerel. At present not only will the boys sing, but they sing *con amore* such a magnificent composition as Grieg's "Recognition of Land."

THE ORCHESTRAL FIELD.

In the orchestral field things at first sight seem perhaps most discouraging. The number of American boys com-

17th Annual Convention of the International Lyceum Association and Chautauqua Gathering of Managers and Talent to Take Place at the La Salle Hotel, Chicago, September 15

SOME REMINISCENCES OF THE LYCEUM BUREAU BUSINESS AS WELL AS FOOD FOR THOUGHT AND TIMELY ADVICE

By J. Allen Whyte, a Pioneer

Anent this auspicious occasion to which hearty welcome is given, some reminiscences will be indulged in by a pioneer in the Lyceum Bureau world. The writer asks the privilege of speaking in the first person.

The Lyceum and Lyceum Bureau have had many historians. Speaking of the lyceum bureaus, many distorted facts have been written and many important facts left unsaid. My appearance in the business was made in 1878. Few, if any, are living who were prominent then. Nearly all have passed to the beyond, but the brilliant career of the Slayton Lyceum Bureau and its position in the musical world have not been effaced from the memory of many who will be present in Chicago the coming week. Although it was blotted out of existence by the force of an unfortunate circumstance, it was purchased by the Redpath Bureau while enjoying the height of prosperity in an endeavor to preserve its high moral standing.

I speak of this because I was with Mr. Slayton as agent and manager before its inception as a bureau in 1878, and the happy union of Mr. Slayton and myself made the real bureau possible. It was the only bureau in the West at that time. The Redpath Bureau, Boston, Mass., was more essentially a literary vehicle and practically all of the great lecturers of the day were under its management, with the exception of those controlled by Major J. B. Pond, in New York, who had been associated as a partner with George Hathaway in the Redpath Bureau. Major Pond controlled Henry Ward Beecher and devoted himself to the management of celebrities; he was very fortunate in securing many from abroad, largely through the prestige afforded him by Mr. Beecher. I have always admired and respected his ability and business acumen as a manager, bluff and hearty, but really a great big, overgrown boy and good natured. Many of his attractions were musical celebrities. The White Bureau, of Boston, and the Starr Bureau, of New York, were about the only other bureaus then, but secondary in importance.

The first great attraction exploited by Henry L. Slayton was Eduard Remenyi, the eminent and masterful Hungarian violin virtuoso, who followed Wilhelmj to this country and met with disaster in New York, as he was unknown and New York would not accept him. A loss of several thousand dollars had been sustained by Mr. Slayton when we met. I was a very young man at that time, had been an actor, but the atmosphere then was not suited to my tastes. I joined the Slayton Bureau as a novice, and through a successful boom I planned and gave Remenyi within five weeks after taking him up, the loss was wiped out within the next few months and a large profit was the further result of that season. Then in 1880 the lamented Marie Litta, the great coloratura soprano, America's great concert prima donna, who passed away in 1883, came under its management, and from that time on nothing but prosperity perched upon our banner. In 1886 I disposed of my interests to Mr. Slayton and embarked in a broader field of action by joining the pioneer grand opera impresario, C. D. Hess, in the formation of the Hess & Whyte Amusement Company, an enterprise resulting in large success. When I bought the interest of Mr. Hess, which I did within a year, we had the management and in most cases the proprietorship of ten big companies and stars. Among them was an English grand opera company, the Mexico National Band, the Ezra Kendall Company, Keller (magician), a minstrel company, two dramatic companies, three musical comedies, and we controlled twenty-five theaters within a radius of 100 to 150 miles of Chicago. The Klaw & Erlanger syndicate was patterned after our plan. In 1892, at the earnest solicitation of Mr. Slayton, I returned to the management of the Slayton Bureau, which had fallen in bad shape financially and otherwise. We also formed the Slayton & Whyte Amusement Company for the express purpose of exploiting big attractions, independent of the bureau. In the interim of my absence from the bureau I had been in partnership successively with J. H. Haverly, of minstrel and theater fame, and Col. W. C. Coop, the man who was responsible for P. T. Barnum's greatness, as Mr. Coop's wonderful brain and extraordinary initiative gave birth to the Barnum's greatest show on earth. It was one of the most pleasing associations I ever had.

Now this may not seem germane to the thoughts I wish to impress at this time, but it is at least akin to it. I was away from the Slayton Bureau for six years and returned to remain eight years. The bureau was rehabilitated in a short space of time, and when I finally withdrew from it in 1900 it stood above and beyond any lyceum bureau in the world. Slayton was a man of much ability, my senior by fifteen years, but did not have my breadth of vision or force of action. He was of New England stock. I was compelled to stretch him at times. He failed to embrace with me several opportunities through this one weakness, which lost us fortunes. He was the literary man and I the musical. He thoroughly believed in and trusted me, and I reciprocated. We harmonized very nicely.

When I rejoined him, a very pernicious and degrading method of getting business had crept into vogue through the medium of theatricals in the smaller towns. Up to that time, a beautiful sentiment pervaded the atmosphere of the lyceum bureau, most alluring to those of educational refinement. Commercialism was the remotest thought. It was the repulsive method of selling an attraction or course by sending someone out to "list the town" I wish to speak

of, or, in other words, to sell enough tickets to pay for the attraction or course of entertainments. This was the signal for men of no standing, education or otherwise—men entitled to no place among gentlemen to force themselves on the bureaus or have dumped on the lyceum world mongrel and illegitimate talent, which accounted at that time for the exploitation of much talent that was simply putrid. It caused the introduction into the bureau work of the scum of humanity as agents coming from the lowest theatrical field, and no gentleman of attainments could suffer his self respect to be sacrificed on the altar of ignorance by attempting to follow suit. I enjoyed a particular success as a salesman, and, of a sudden, became as a fifth wheel to a wagon. The entrance of ignorance in educational work certainly destroys all congenial features of that work. This was the means of driving me from a business for which nature had seemed to fit me, and I went out into the commercial world as a result of destructive manipulations in the lyceum by vicious indifferent chasers after the mighty dollar.

After my withdrawal from the Slayton Bureau in 1900, I was offered unlimited capital by different interests and wealthy men to establish another bureau. I refused all, as I would not consent to re-enter the business on account of the reprehensible practices spoken of here. And again a man possessed of individuality makes a great mistake to tie himself up in partnership unless his name has equal prominence in the firm. No matter what accrues in achievement, profit or fame, the man whose name heads the firm gets it all. Then again, I wanted no angels. I decided definitely not to allow the use of my name, nor would I head any bureau unless I financed it and maintained it myself. Since then I have been associated in several large enterprises in the commercial and mercantile world: President of an electric railroad, manager and assistant cashier of a bank, secretary of large corporations, etc., a grand opera impresario, manager of several noted bands, but no bureaus interested me, unless I was permitted to own or run them, or a department of it on my own initiative.

The Slayton Bureau never had any angels to finance it; never accepted money for the exploitation of talent except a commission coming through the regular channels. There are those who seek to minimize the importance and magnitude of the bureau, but just the same we did the largest business, managed the broadest variety of attractions including Italian grand and light opera companies, bands and orchestras and owned all of the companies and even some of the lecturers and entertainers who were engaged for entire seasons under our direction, and we handled stars of the greatest magnitude. We also stepped out of the way and took up the management of the New York Criterion Comedy Company, at that time one of the finest attractions in America, and we had no chautauqua to help us exploit our talent at that period. The chautauqua was alone by itself, at Chautauqua Lake, N. Y., and had no company as now. The Slayton Bureau furnished all of its paid talent by virtue of the kind offices of Rev. Dr. (now Bishop) Vincent, who conceived the institution and was its chancellor. As is well known, we now have upwards of three thousand chautauquas established in America.

I want to see the Lyceum Bureau raised to a higher pinnacle where commercialism does not rule at the expense of ethics, at the expense of dignity and fair dealing. The Slayton Bureau became powerful when it sacrificed emolument for permanent success. It invited none unworthy of its efforts, and was the only institution of its kind that extended a helping hand to the worthy. It fostered and exploited more unknown talent, discovered and brought out more hidden geniuses, musical and otherwise, than all other bureaus combined, and these same bureaus became the beneficiaries at our expense later on, and, I am sorry to say, the returns in most cases did not include gratitude.

I did not intend to go into this subject so extensively but many facts which belong to history have been veiled by obscurity, and the present generation which may be interested can have no means of knowing these facts excepting through me.

It may not be uninteresting to know that three years after severing my connection with the bureau, just one year after Charles L. Wagner purchased an interest in it, Mr. Slayton called me by telephone and asked me to take lunch with him. I accepted the invitation and found him "in the blues." He frankly told me that I was the only man whom he could turn to with confidence and respect; that the bureau was in trouble was losing attractions, money and prestige, and that he would value my counsel and advice; that the partner he had taken in insisted upon his refinancing the bureau to the extent of several thousand dollars which was absolutely out of the ques-

tion. I naturally asked, "What is this money needed for?" He replied, "for office stationery and printed matter." After thrashing out the matter with him and examining some artistic drawings by a capable artist which were to be used for sample circulars, etc., I confess the most beautiful I ever saw up to that time, I at once concurred in Mr. Wagner's ideas and stated to Slayton that "you know fine printing has been a great factor in the past success of the bureau"—I had designed all the printing matter—"but we have passed beyond the printer and with this stuff you will rehabilitate the bureau quickly." His rejoinder was, "where will I get the money." "Oh," I said, "your credit will fix that." "But I have no credit," he added. "You must get the money or stop. It is a case of sink or swim. My advice to you, Mr. Slayton, is this, you have been an old wheel horse too long. You need a rest. Put Mr. Wagner in the saddle and put the responsibility on him and your son. You must sit by in an advisory capacity only and see that proper returns are made for the funds expended."

Wendell, his son, had been in the bureau since 1892 and was the only one to take my place when I left it, so I advised that he and Mr. Wagner co-operate in unison.

"You will not do more this season than hold your equilibrium," I told him. He said then he would act on my counsel and did. My parting words were "give Mr. Wagner rope." Mr. Wagner never knew these facts nor did Wendell Slayton as very naturally Mr. Slayton would conceal them from everybody. Had the bureau gone to pieces then, which was imminent, the chances are Mr. Wagner would not now be enjoying his present success and reputation he has attained in the musical world. Mr. Wagner viewed me as an enemy while I was in reality his benefactor.

I wish to say to those who have been and are my successors, who have been successful and have made their mark, a few out of many aspirants, that you appeal to me as having carried out the ideals held by me and have sought to completely cleanse the business of all the low and vulgar commercial features spoken of here, and that you continue to weed out all pernicious influences detrimental to progress and uplift. Such achievement will entertain and enlighten the world, make it personal enjoyment to accomplish this result.

In relation to the above, let me say that this is offered as food for thought in pursuance of your work. All of the above facts, and many of much importance, are recalled by me through the medium of a very retentive memory, which I assure the reader are incontrovertible.

There is a destiny for the I. L. A., which certainly was a prime factor in the expansion of the chautauqua movement to its present limit, and that destiny is to hold a greater place than ever contemplated in the educational world. But the fulfillment of that destiny is in the hands of those who foster its care. The safest captain is the great broad-minded man, free from religious or other bias, free from exaggerated ego, and more particularly free from the appearance of commercialism, who has no thought except to benefit uncultured humanity not alone by literary inculcation, but through more largely the power of music, the great harmonizer in the home and everywhere. Disseminate it everywhere.

Mandy School Enjoying Healthy Growth

Mr. and Mrs. Frank P. Mandy, violinist and pianist, respectively, directors of the Mandy School of Music, have been teaching in Chicago for upwards of twenty years, and have built up a large school which now has branches in Oak Park, Highland Park and Waukegan, and a branch will soon be established in Kenosha, Wis., where a large patronage is awaiting it.

The school has enjoyed a healthy growth and has attained importance because of the high character of its tuition, the balance of the faculty having been drawn from

(Continued on page 32.)



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A LITTLE CHAT WITH MAUD ILSÉN

The place—Congress Hotel, Chicago, Ill., Louis XVI room; cold lunch.

The time—Wednesday, August 6, at noon.

The girl—Maud Ilsen, R. N., formerly director of hospital music, C. T. C. A. War Department; director of reconstruction hospital music, American Red Cross; instructor Columbia University Extension.

So much has been written all through the country concerning Maud Ilsen that a representative of the MUSICAL COURIER took opportunity during her stay of a few days in Chicago this summer to chat with her. Mrs. Ilsen, a very sane woman, was, as is well known, in the musical field for many years, connected with the Edison Phonograph Company, being in charge of their educational department. Mrs. Ilsen is a splendid speaker and knows her subject. The "Psycho-Physiological Action of Music on Humanity," one of her most interesting essays, was the subject of the conversation.

"According to Dr. Egbert Guernsey in the Medical Times, if every hospital or asylum included in its medical staff a musical director and if every physician and trained nurse understood the nature of the action of music, there is no telling the good that might be accomplished, lives brightened and tangled brains restored to harmony. I am a trained nurse and, technically speaking, know but very little of music. You see I am very frank and will answer any question you may ask me."

"Is it true that you can help cure insomnia, hysteria, neurasthenia, dyspepsia, incurable diseases, rheumatism and tuberculosis through music?"

"Certainly, my dear sir. According to Rothery, the mind powerfully influences the body and the body reacts on the nervous system and mind. On the nervous system, music is able to stimulate or soothe the brain, move the mind to action or lull it into inactivity, the body necessarily feeling the benefit of the reaction thus set up. These various and varying emotions and their natural physiological accompaniment have a very real effect on the animal functions; heart, pulse, respiration and the organs of secretion are all affected. For insomnia, for instance, the music I recommend is Raff's 'Spinning Maiden,' Schubert's 'Ave Maria,' Ware's 'Mammy's Song,' Schubert's 'Serenade' and Schutt's 'Reverie.' Very effective music when the patient has hysteria is the barcarolle from 'The Tales of Hoffman,' the first movement of Beethoven's 'Moonlight' sonata and MacDowell's 'To a Wild Rose.' In case of neurasthenia the music given is Rubinstein's 'Melody in F,' Massenet's 'Meditation' from 'Thais,' Mendelssohn's 'Spinning Song' and 'Spring Song,' Poldini's march from 'Mignon,' Kreisler's 'Love's Joy,' Brahms' 'Hungarian Dance,' Arne's 'The Lass with the Delicate Air,' Burleigh's 'Song of the Brook,' Godard's 'Jocelyn' lullaby from Mrs. Beach's 'Fairy Lullaby.'

"As shown in the case of dyspepsia the joys of music and gastronomy melt into each other, for it is a physiological fact that the main nerve of the tympanum ends in the center of the tongue, and goes to the brain, vibrating to sensations of taste and sound. The best numbers for dyspepsia patients to listen to are Gabriel Marie's 'La Cinquantaine,' Kreisler's 'Tambourin Chinois' and 'Love's Joy,' Brahms' 'Hungarian' dances, Sarasate's 'Spanish' dance, MacDowell's Hungarian etude and 'To the Sea,' Rachmaninoff's prelude, Chopin's mazurka in A minor, Carreño's 'Spring' waltz in D flat major, Sinding's 'Marche Grotesque' and Weber's 'Invitation to the Dance.' In the case of incurable diseases, quoting Dr. H. R. Humphrey, I might say with him that merely looking forward to the music serves to quiet the patient's nerves and relieve his mind from introspection. This prevents them from thinking of their own troubles and keeps the attention centered on the melody and rhythm."

Then again Mrs. Ilsen gave the names of many compositions that would help patients suffering from incurable diseases. The list is too long to be here mentioned, but among the numbers were "Spring Song," Mendelssohn; Schutt's "At the Brook" and Grainger's "Over the Hills and Far Away," children's march. There were numbers by Bach, Brahms, Ober, Rogers, Burleigh, Carrie Jacobs-Bond, Mary Turner Salter, Scott, Jessie Gaynor, Haynee, Offenbach, Nevin, and some cheerful Irish, English and Scotch ballads.

In the case of rheumatism, Mrs. Ilsen quoted what Dr. Burette, Paris, had to say, stating that "sciatica could be relieved and cured . . . music acts as stimulant, giving use to nervous and muscular irritation, causing physiological action. Only music by Bach and Beethoven can cure

rheumatic patients, the best medicine being Bach's toccata and Beethoven's minuet from op. 49. As to tuberculosis, the music for those suffering with that disease should be divided into three sections, namely: for patients who are running a high temperature and ordered by the physician to keep extremely quiet, speaking in whispers, and sleeping as much as possible; the music chosen should be of a very soft character, not any climaxes, syncopated rhythm, or music possessing an incentive quality. Where the patient is not running a high temperature, is inclined to be depressed, and yet cannot take much exercise, the music should be of a cheerful, joyous nature, and oftentimes, if the doctor gives his permission, it is found very effective to get the patient interested in strumming on a light stringed instrument, such as the ukelele, guitar, or mandolin. When fibrosis is set up and the patient is very restless because of enforced activity, the question of morale comes into play, the music then may have the incentive quality added. Be particular in choice of keys and compositions to avoid anything of a depressing na-

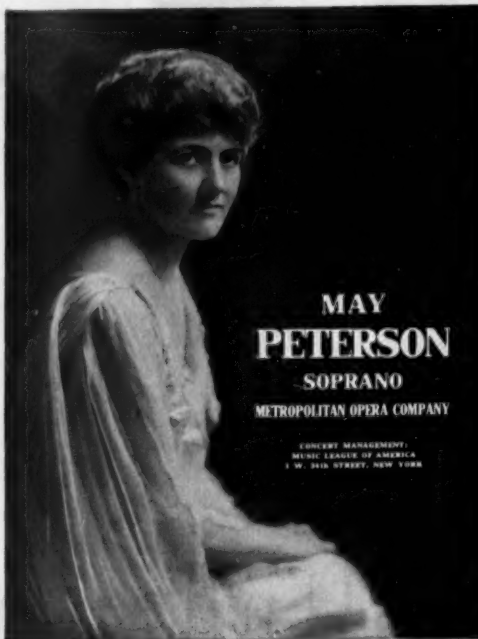


Photo by Ira L. Hill

The audience refused to leave the theater at the close of her program until she had added three more encores.—*The San Francisco Bulletin.*

ture. No musical instrument should ever be given to any patient without the doctor's consent, as wind or brass instruments would prove disastrous at certain stages of the disease."

Mrs. Ilsen went on to state that even insanity can be cured by music, as "tones of high pitch are more exciting than those of low pitch, and the music should always be of a radiant, joyous, happy nature, without being too exhilarating or the reverse. Music was introduced into insane asylums about twenty-eight years ago, and the personal experiments I have been able to make in several State institutions have proven conclusively that music chosen along the right lines is of immense value."

"I am glad, Mrs. Ilsen, that music can cure so many diseases. Do you really think you cured anybody with music?"

"Do you know Fort Sheridan?"

"Yes. It is used now as a hospital, and I am told many shell-shock patients are there."

"You are right. Quite a few are there. I visited there

last week and was told of a young man suffering from dementia. I asked to see him and was told I had better not go as it might be bad for me, since he was dangerous. Having had many dealings with poor mad fellows, I certainly was not afraid as if I were my work could never be successful. One must have no fear. So to the patient's cell I was brought and opening the door I noticed a man looking fixedly out of the window, pulling with his hands the iron bars that closed his window. Smilingly I came near him, touching him on the shoulder. His only answer was a roar. I asked him what his name was. 'I have no name. What's yours?' I answered him that really I had forgotten my own name. 'H-m-m-m,' said he. 'What are you giving me. You know your name.' I impressed him as if I was thinking hard and finally told him my name was Mrs. Ilsen. 'What do you want?' 'I want you to hear some music.' 'Go to h—.' I don't care for music.' 'No? Then good-bye.' I left the cell and called the harpist and violinist I had taken with me and gave them instructions to play in soft tones, a little lullaby, but not to start until they would hear me cough, so having given those instructions, I returned to the man and found him still looking through space and he hardly moved as I made my appearance in the room. 'I have returned,' I said to him 'and would like to have a little conversation with you.' Still the man looked blank. I coughed and the music started. For a while he paid no attention. Finally he broke out and said, 'What's that?' 'That's music.' 'Music? Music? Music? H-m-m-m.' 'Yes, a harp.' 'A harp? Harp. I know what a harp is.' 'You know? You have seen a harp, then?' 'Have I? Yes, I believe I have. Yes, in my native land. In the city where I was born. Yes, that's where I saw it. In Warsaw, Poland. That's where I was born, and that's where I saw a harp on the market place.' 'Now that you remember that, will you see if my harp looks like the one you saw there?' I called then to the harpist to come nearer and play a little louder. 'Now then, don't you want to come out and see the harp?' 'No!' 'You are not interested in seeing the harp?' 'No.' Then I called to the harpist to come into the room with the harp. 'Oh, that's the harp,' said the man. 'Well, the one I saw in Warsaw was much better looking.'

"In this case, we have a crazy lunatic, dangerous, absolutely devoid of any intelligence, who through music gets a spark of recollection and we need that spark with which we can rebuild memory. The man had forgotten everything, even his name, yet through the music, we find that he knows what a harp is, that he has seen one; that he was not born in America. We build the history of the man and help him to reconstruct in his mind his own story—his life."

"Very fine, Mrs. Ilsen. Have you any other example to give us?"

"Certainly. Take the case of a consumptive patient. A man gassed in one of the terrific battles of the war was lying at the hospital. A violinist played in the middle of the ward a hymn. The consumptive raised his head and forgot to cough. Others in the ward seemed to be given new life by the simple tones of the violin. Their faces showed pleasure and they forgot their pain in listening to the violinist."

"I could tell you many other examples, illustrating cases of insomnia, hysteria, neurasthenia, dyspepsia, incurable diseases and rheumatism, cured also by music, but it would simply be a repetition of what I have already said."

"You spoke about the harp and violin. I do not hear you speak about other instruments."

"No, I believe those two are the most soothing. Vocalists, too, are very good, if they sing well, but cornets and cellos should not be used as from a physiological standpoint these instruments are undesirable."

"You do not wear a uniform?"

"No, I do not want to wear somber colors or evening dress. When visiting patients suffering from any disease mentioned in our conversation, one should be dressed in light and dainty clothes. Everything must be gay. Not too gay, but just gay. Likewise, one should not use sad or plaintive musical selections. They should select pieces and compositions containing joyous notes. If a hymn or rather melancholy piece has been requested by the patient, give only one and follow immediately with a happy selection for reaction purposes."

Before leaving Mrs. Ilsen, she was kind enough to ask if I had ever had a longing for music. I said sometimes.

"What pain did you have? Can you define it?"

"No."

"Well, when you were suffering from a longing for music, were not your emotions at low ebb, and on seeing some one at the door with a violin were you not instantly

(Continued on page 39.)



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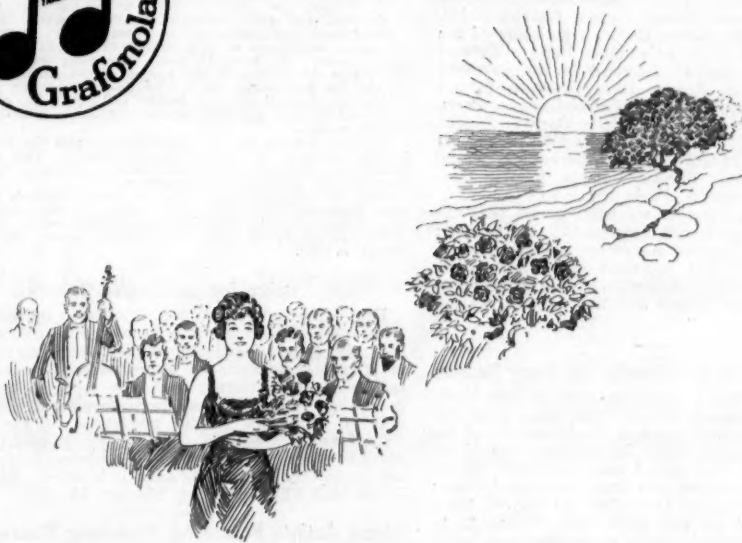
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ALICE SJÖSELIUS,

American soprano, who sailed from New York last Saturday, September 6, on board the steamship Rochambeau. Miss Sjöselius will appear in concert in France and Scandinavian countries. Her stay abroad will be indefinite.

Mayor Honored at Central Park Peace Festival

On Thursday evening, September 4, there was a special concert given in the Mayor Hylan People's Concert series on the Central Park Mall, New York, designated as a Peace Festival Concert, and made notable by the distinguished array of artists who appeared. The concert was given by City Chamberlain Philip Berolzheimer in compliment to Mayor Hylan in recognition of his services for and interest in music for the people. The ceremonies of the evening included the presentation to the Mayor of engrossed resolutions of the Park Board in appreciation of his valuable contribution of inspiration to patriotism and loyalty, and of aid to musical art through the People's Concert Series. The address of presentation was made by the Hon. Francis Gallatin, and in the course of his remarks he made a happy epigram in saying that music is a great aid and support to order, for music, built on a foundation of rhythm, is order itself. The Mayor responded in happy vein and was heartily applauded as he finished.

The Police Band, led by Patrolman Charles H. Chave, began the concert with Sousa's "The Stars and Stripes Forever." Included among its other numbers were the overture, "Light Cavalry," "Chapel Chimes" and "Ace High." The band's part in the program was excellently performed, and it is evident that its work was thoroughly appreciated by the Mayor, who added this line to his speech: "The members of the Police Band and the other great artists who are assisting us this evening."

The soloists of the evening, with the exception of Stracciari, were all from the studio of that genial and successful maestro, William Thorne, the first one being Alberto Sanchez, the South American tenor, who was heard to excellent advantage in "E Lucevan Le Stelle" from "Tosca," and an encore which the audience insisted upon. Rosa and Carmela Ponselle were to have sung a duet from "Aida," but illness prevented Carmela from appearing, so Rosa, the splendid dramatic soprano of the Metropolitan Opera, sang an aria from Catalani's "Le Wally," responding with the bolero from "I Vespri Siciliani," in which she ventured almost into the domain of the coloratura and showed astonishing agility for a voice of the size and quality of hers. There was a long continued ovation after each of her numbers. She also ended the concert by singing "The Star Spangled Banner."

William Tyroler was there with a section of the Metropolitan chorus, which had been one of the features of the Stadium concerts, and all sang excellently the "Anvil Chorus" from "Il Trovatore" and the opening chorus from "Gioconda." Riccardo Stracciari, the distinguished Italian baritone, made an instantaneous hit with his familiar and famous rendition of the "Largo al Factotum," from "The Barber of Seville," and responded to an encore, giving his well known version of "There's a Long, Long Trail," with the band accompaniment and the assistance of the audience, for, as he put it, the band pitched it so high that "they tried to make me sing soprano." The

final soloist was Della Baker, coloratura soprano, who sang the "Mad Scene" from "Lucia," with flute obligato excellently performed by a soloist whose name was not on the program. For an encore she gave Bishop's "Lo! Here the Gentle Lark." Miss Baker was very heartily applauded. She is without doubt one of the best young coloratura sopranos who have come to public attention of late, and seems destined to have a distinct career.

The accompaniments were splendidly done by Maestro Sturani and Romani on a fine Knabe grand loaned for the occasion by William Knabe & Co.

After the concert there was a supper party at the Waldorf-Astoria, given by Chamberlain Berolzheimer in honor of Mayor Hylan and the artists of the evening. The occasion was delightfully informal, the various soloists of the evening each contributing one or two numbers during pauses in the discussion of the excellent menu.

PERSONNEL OF THE VERANDE OPERA SCHOOL

(Continued from page 5.)

Lyrique, Paris), Jeanne Marbourg (Metropolitan Opera, Brussels), Augusta Pouget (Petrograd, London, Madrid, Gaieté-Lyrique, Paris), Henriette Simon, first prize, Conservatoire, Paris. Tenors—Henry Milhan, tenor robusto (Paris Opera, Monte Carlo, London, Brussels), Jean



BONCI,

The lyric tenor, who will soon return to America for a joint recital and concert tour, and will also be a guest artist with the Chicago Opera Association. His concert programs will contain duets from "Elisir d'Amore," "Manon," last act of "Aida," "Ballo in Maschera," and the "E Scherzo od e Polka."

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Perisse (Opéra-Comique, Paris, Monte Carlo), Rolland Conrad (New Orleans, Paris, London, Monte Carlo, Nice), Edmond Leroux (Monte Carlo), Charles Gabel, comic tenor. Baritone—Simon Delrat, a grandson of the great baritone Delrat (Opéra-Comique, Paris), Torconi Blanchard (Marseilles Opera), Edouard Sapiau, Raymond Bernal, Louis Chevet. Basses—Henry Weldon (Hammerstein, London, Brussels Opera, Gaieté-Lyrique, Paris, Boston Opera), Charles Balfoux (Paris Opera), Eugene Buyel, basso bouffe (Opéra-Comique, Paris). Premieres danseuses—Graziella Parelli (prima ballerina, La Scala, Milan), Irene Descamps (Opéra-Comique, Paris), Margaret Ladd (Opéra-Comique, Paris, Mexico City).

The musical director and first conductor will be Felix Bardoux, first prize of the Conservatoire, Paris, 1906; Grand Prix de Rome, Lyons, Marseilles, Brussels, Trocadero Festival, Paris; first assistant conductor, Albert Robenal, New Orleans; second conductor, Edgar Stoupens; stage manager, Charles Gabel; technical director, Gaston Noblet.

Institute of Musical Art Ready for Busy Season

The Institute of Musical Art of the City of New York, Frank Damrosch, director, incorporated under a charter granted by the Board of Regents of the University of the State of New York, enters upon its fifteenth year of activity on October 13. The school year 1919-20 at this renowned institution is divided into three terms, as follows: First term, October 13 to December 22; second term, January 5 to March 13, and third term, March 22 to June 2. Enrollments and entrance examinations in all departments take place from September 29 to October 9. Director Damrosch, always desirous of benefiting talented and serious music students in their work, employs extraordinary care in the selection of his staff of teachers, and in consequence teachers and artists of international fame are

secured and entrusted to develop the students of this institution. The new prospectus includes the following:

PURPOSE.

The Institute of Musical Art was established for the purpose of providing a school of music in America in which musical talent could be given the highest possible development and education, equal in all respects to the best European schools.

PLAN.

To attain this object the school was organized on the following plan:

To provide courses of study for each branch of musical art, which would include everything necessary for the training of an artist, a teacher or any serious amateur student of music.

To employ teachers of the best quality only, each selected for excellence in his special field, and including artists of world-wide reputation for the instruction of advanced students properly prepared for artistic training.

To create an artistic atmosphere by means of a beautiful and dignified environment, by artists' and students' recitals, illustrated lectures, and opportunities to come into personal contact with eminent visiting artists.

To offer these advantages for a moderate fee, uniform in all grades of the regular courses, which would bring them within the means of many who could not afford to pay the terms of teachers of the rank and quality employed by the Institute.

The Director, as musical and educational expert, is charged with the proper assignment of each student to teachers suitable to his special needs. He keeps in touch with every stage of progress and guides the student in the pursuit of the studies required to fit him for professional work. By this arrangement parent and student are relieved of much anxiety and doubt, as, without such expert advice and guidance, serious and costly mistakes are frequently made.

In order to carry out this comprehensive plan the Institute was liberally endowed by James Loeb, its founder. This enables the Institute to be conducted entirely in the interest of its students, free from all commercial considerations.

Since the establishment of this institution, hundreds of students have graduated with honor, and established themselves in their home towns as successful artists and teachers; others have become famous as soloists not only in the United States, but throughout Europe as well.

Prize for an Organ Sonata

Eric Delamarter, assistant conductor of the Chicago Symphony Orchestra and a well known organist of that city, has offered a prize for an organ sonata by an American composer. Manuscripts must be submitted before December 1 next, the work to occupy not more than twenty minutes in performance. The judges will be Frederick Stock, conductor of the Chicago Symphony Orchestra; Clarence Dickinson, the well known organist, and Mr. Delamarter himself, from whom any further details may be learned. His address is 126 East Chestnut street, Chicago, Ill.

Many Artists Featuring Grunberg Transcriptions

Jascha Heifetz, Albert Spalding, Maurice Dambois and Max Gegna are featuring Louis Grunberg's transcription of the Delibes "Passepied," which had to be repeated at its first performance at Maurice Dambois' recital last season. The composition is to be published.

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MONTEUX BACK FROM FRANCE PLANS BRILLIANT BOSTON SYMPHONY SEASON

First Concerts to Take Place October 10 and 11—Distinguished Array of Soloists Engaged—Irma Seydel to Tour South Again—Notes

Boston, Mass., August 31, 1919.—With its new conductor, Pierre Monteux, at hand, and available seats being fast disposed of by subscription sale, the Boston Symphony Orchestra is facing a season as busy as it will be eventful. Although the first concerts do not take place until October 10 and 11, September 1 is the date of expiration for the renewal of subscription seats. It is probable that no single seats will be left for sale for Friday afternoons from week to week, and for Saturday evenings there will be very few, as the balconies are already nearly sold out.

Mr. Monteux on his arrival from France last week made it known that he had music in store for the season of a most varied and interesting character, from which he intends to choose in accordance with American public opinion and taste as he finds them. For this consideration, Strauss is in abeyance, while Wagner will figure on the opening program. Works of particular interest which he intends to produce are new symphonies by D'Indy and Hure as yet unplayed; Debussy's "Play" and Stravinsky's "Firebird," remarkable modern ballet scores. Among the older symphonic composers he mentioned particularly Haydn, Mozart, Schubert, Schumann, Brahms and Mendelssohn; among the later composers, Wagner, Dvorák and Tchaikowsky.

The soloists at these concerts have been many during some seasons and in some years few. For the coming winter the happy average of fourteen have been engaged, including five singers—Emmy Destinn, Margaret Matzenauer, Povia Frijs, Louise Homer and John McCormack; four violinists—Fritz Kreisler, Albert Spalding and Fredric Fradkin; four pianists—Sergei Rachmaninoff, Alfred Cortot, Rudolph Ganz and Leo Ornstein; also an organist, Joseph Bonnet.

SUMMER NOTES

Giacomo Quintano, the violinist, whose concerts at Ocean Grove are musical events of the season, will return to New York and resume instruction at his studio, 1227 Madison avenue, October 1.

Kriens compositions were played and sung at a concert at Miss Mason's School, The Castle, Tarrytown, August 22. Mme. Niessen-Stone sang his "Meadow Daisies" and the composer himself played four of his latest works. Mr. Stojowski, head of the piano department, spoke flatteringly to listeners of the Kriens works. Mr. Kriens has been principal of the violin department of the school for eight years. He spent the summer at his place at Hempstead, L. I.

Carl J. Simonis, conductor of the Red Triangle Symphony Orchestra, announces resumption of the work, including giving six public concerts at the Y. M. C. A., Hanson place, Brooklyn, the first one on Wednesday evening, October 15. These concerts will be given in co-operation with the New York Globe concerts. Membership in the orchestra is open to everyone who qualifies, each one also holding free membership in the Y. M. C. A., with all privileges.

S. Walter Krebs, the young American composer, was solo pianist and accompanist at mountain resorts in the Catskills last month. At the Cliff House, Minnewaska, he had to play encores, and inquiry was made as to his services later at other resorts, as well as in New York. His "Dream of Dreams," sung by F. Reed Capouilliez, was well received, and his national song, "America, We Live for Thee," produced fine effect, and was encored. Mr. Krebs has many songs, piano pieces, and ambitious orchestral work, a dirge, in manuscript, in his desk. Some of these are soon to be published.

Louise Stallings, the soprano, has been on the Vawter Chautauqua tour through the Middle West, closing in Kirkwood, Mo., September 7. Joseph Mathieu is tenor of the company, which has had a very successful tour. Phrases from leading papers which refer to Miss Stallings (who studied with Lena Doria Devine) read: "A soprano

IRMA SEYDEL RE-ENGAGED FOR SOUTHERN TOUR.

Irma Seydel, the popular and exceedingly talented violinist, who, as Philip Hale once remarked, "has won renown in foreign cities as well as in Boston," announces that the success of her Southern tour last spring has forced her to book another trip through the South in November, concerts having already been arranged in Virginia, the Carolinas, Louisiana and Mississippi. If re-engagements indicate the ability of an artist, it is significant to note Miss Seydel's re-engagement to appear in recital, Tuesday afternoon, January 13, under the auspices of the Fortnightly Club, of Cleveland.

Miss Seydel's popularity has been manifested in other ways than the customary appreciation of those who hear her. It is noteworthy that she has been elected as the first honorary member of the James Connolly Literary Society, honorary member of Mu Phi Epsilon, the musical sorority, and, after a very successful recital at Connecticut College, New London, the first honorary member of the faculty, on motion of the late president, Frederick Sykes.

NOTES.

The MUSICAL COURIER office has received the following message from a French source: "I wish to say that your compatriots, Mr. and Mrs. Henry Gideon, of Boston, have achieved a great success in singing for the American and French armies."—C.B.

Laura Littlefield, the well known soprano, has been engaged to direct the vocal department at Bradford Academy, the exclusive girls' school, next season. Mrs. Littlefield will devote two mornings a week to this work.

J. C.

of rare ability," "Enjoyed her remarkably clear high notes," "Soprano showed herself an artist," etc.

Ernest R. Kroeger, of St. Louis, who has had summer classes in piano playing at Cornell University Summer School for several years, left the middle of August for his summer home at Harbor Beach, Mich., where he is both resting and composing.

Francis Stuart, of Carnegie Hall, New York, expects to be at his headquarters as usual about this time, following several months spent in California. Several promising young singers from the West are to be with him this season, among them he terms one "a genuine discovery," a contralto "destined to be a second Scalchi." Mr. Stuart had a very successful summer in San Francisco. A number of receptions were given in his honor, when he met many old friends. A poem was written about him by Dorothy S. Duryea, showing what a shining light he is on the Pacific Coast.

Roda Marzio Makes Her Debut

A musical event which attracted a full house to the Brooklyn Academy of Music, although decidedly out of the regular opera season, was the performance in Italian of "Pagliacci" and "Cavalleria Rusticana" on August 30. Interest centered principally in the latter, which formed the vehicle for the debut of a young American dramatic soprano, Roda Marzio. Miss Marzio is a product of the studio that produced Alma Gluck, Sophie Braslau and Cecil Arden—that of A. Buzzi-Peccia, with whom Miss Marzio will continue to work, for this performance was, so to say, only "trying her wings." Her friends must have been well pleased, for she revealed a voice of much beauty with considerable knowledge of how to sing and much latent dramatic power. That the audience was thoroughly pleased with her work was evident from the applause. On one occasion it broke into the midst of a scene—as is the Italian custom to express its approval of a phrase. All in all, it was a most satisfactory debut for the young soprano, who was supported by G. Puliti and R. Boscacci.

Among those who appeared in the "Pagliacci" performance were Alfredo Salmaggi, who now turns out to be an opera singer in addition to his other accomplishments of piano playing, operatic coaching, orchestral conducting and, incidentally, editing a paper. Others in the cast were: Eva Leoni, Lavinia Puglioli, A. Antola and G. Interrante.

Katharine Goodson on Vacation

Katharine Goodson and her husband, Arthur Hinton, are spending several weeks at a beautiful house at Ascot—the Ascot famed for its annual Royal race meeting—in Berkshire, England. While she is enjoying some rest and recreation after the very busy season which she has had with her London concerts and many provincial engagements, she is nevertheless devoting several hours a day to preparation for her autumn tour in England and Scotland,



MARIE STONE LANGSTON,

A favorite contralto, whose appearances at the Willow Grove (Pennsylvania) Symphony Orchestra concerts helped much to maintain the high artistic standard set throughout past seasons by Wassili Leps, the director of the orchestra.

comprising some thirty-five concerts, and for her American season which will follow, from January to May next year. For recreation, she is enjoying the many beautiful automobile trips to Windsor, Maidenhead, Henley, and many of the delightful resorts on the Thames so well known to many Americans who visit England. Two fine tennis courts and a billiard room are available for exercise "in storm and shine," and Miss Goodson writes that she is fast becoming a devotee of the outdoor game, especially enticed by the glorious weather of this first post-war summer, following a lovely spring, "when, however, I was tied down to traveling and the concert hall."

Washington (D. C.) Organizes New Orchestra

Washington, D. C., has organized a new symphony orchestra which will be known as the Washington Philharmonic Society. The orchestra, which comprises sixty-five pieces, now is rehearsing under the direction of Dr. Heinrich Hammer, a prominent Washington musician. The local season will include a series of thirty concerts during the winter, the first being given on October 2 at the Knickerbocker Theater. Thereafter weekly concerts will take place on Thursdays until three groups of ten have been completed. The members of the orchestra are giving their services for a pro rata distribution of proceeds from the concerts instead of receiving fixed salaries. Membership to the society is open to the city's residents at an annual fee of one dollar, and a campaign for 20,000 members is being projected with the support of the leaders in musical circles.



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MUSICAL ANALYSIS, MUSICAL HISTORY

New South Wales Put on Musical Map by State Orchestra

Roland Foster's Musical Courier Interview Stirs Up Trouble—Harmonic Relationships Between States—Busy Season Held Up by Influenza—Instrumental Progress

[The interview with Roland Foster, member of the vocal faculty of the New South Wales Conservatorium of Music, which appeared in the Musical Courier for May 1, 1919, has stirred up a tempest in Australian musical circles. It was commented upon in the papers and caused quite a lot of trouble. Particular objection was made to the paragraph reading: "I heard the Ampico demonstration concert the other evening, in which Ornstein rolls were played, and Ornstein himself performed. It was intensely interesting, and I regard the record rolls as a very useful adjunct to musical education; for it is far better for the students, in such places as Sydney, where the great artists seldom come, to hear records, than to listen to the classics performed by some half equipped musical murderer."

Mr. Foster's fellow professors of the Conservatorium's piano department felt themselves aggrieved by this last sentence and were not slow to say so. Objection was also made to the description of Mr. Foster as director of the vocal department, since he is merely one of the staff, all ranking the same, the only director at the institution being Henri Verbrugghen himself. Mr. Verbrugghen, seen in regard to the matter, said that the Conservatorium was a democracy and that there would be no vocal head until such time as one with special qualities entitling him to that position could be found. He concluded by saying he was sure Mr. Foster had been misunderstood in this matter and that his reference to the pianists was probably capable of explanation.

In regard to the above, the Musical Courier feels that an explanation is due Mr. Foster, the Conservatorium and our Australian readers. The bestowal of the title of director of the vocal department upon Mr. Foster was solely the Musical Courier's own doing and due to the fact that the writer understood from outside sources that he was the director. As soon as Mr. Foster saw the interview in print, he hastened to explain that he was only a member of the faculty and was not referred to afterward as the director. The phrase "half equipped musical murderer" is Mr. Foster's own, but we can only say that, knowing him as we do, we feel that he would be the last man to wish to reflect upon the piano professors of the Conservatorium. We are confident that he had none of them in mind in writing what was undoubtedly an unconsidered phrase, and that, as Mr. Verbrugghen said, he will be able to explain it.—Editor's Note.]

THE NEW STATE ORCHESTRA.

Sydney, N. S. W., August 1, 1919.—Sydney and the State of New South Wales have been put on the musical map by our State Orchestra. Nellie Melba some years ago said that her native city of Melbourne had been put on the art map by "The Bent Tree" of Corot finding a place in the Melbourne Gallery. The distinguished soprano also said, and not so long ago, either that Melbourne was practically off the musical map because of its lack of orchestral music. This was during a period when there were no orchestral concerts in Melbourne owing to industrial strife, the professional orchestral players, strong unionists everywhere in Australia, refusing to play unless certain conditions were granted them, and not at all under certain conductors. Much the same thing nearly happened in Sydney at one time. Happily, these conditions are over and done with in both cities.

MANY CONCERTS, LITTLE MUSIC.

But long before this Melbourne, proud in the possession of a chair of music at the University and the interest shown by the city's elect and select for orchestral and chamber music, used to be fond of saying that Sydney had many concerts and little music, whereas she had fewer concerts and much music. There was a tilt at our fierce ardor for vocal concerts of all kinds, including the never ceasing "citizens' complimentary" send-offs to fascinating sopranos and equally fascinating contraltos prior to their departure for Europe to set the world on fire, and our comparative neglect of instrumental and chamber music.

TAKING ART TO MELBOURNE.

But now the whirligig of time has brought us revenge and we are taking art to Melbourne, for our State Orchestra is to give a series of concerts there. It is undoubtedly a high compliment to our orchestra to be asked to give concerts in the city down south, and it testifies to the reputation it has established for itself. The visit will also mark an epoch in our musical history, as never previously in Australia has a combination of strings, wood-

wind, brass and percussion packed up its troubles in its old kit bag and left its home city for another State.

Although Melbourne is over 500 miles distant from Sydney, Mr. Verbrugghen is as well known and appreciated there as he is here. He and his string quartet make periodical visits to the Victorian capital, where the director's sonata playing in conjunction with Edward Goll, the Bohemian pianist, who is the idol of Melbourne, is unanimously pronounced to be the most perfect interpretation in this form yet heard in Australia.

COUNTING OUR LOSSES.

We have about finished with our influenza trials and have done with looking around and counting our dead. Luckily our losses, though bad enough, have been nothing like so grave as in cities of our size in other parts of the world, a fact no doubt due to our sunny conditions. Music is waking up again and our big choral societies are preparing to give their opening concerts of the long delayed season. Already the Royal Apollo Club (male choir) has opened its year's work and in conjunction with the State Orchestra, conducted by Alfred Hill, conductor of the club, has performed Felicien David's "The Desert"—and a rattling good performance, too. The State Orchestra has resumed its classical series at the Conservatorium Hall, where last week were performed Brahms' second symphony and the Tchaikowsky piano concerto in B flat minor, Henri Penn playing the piano part; and also its popular Saturday night concerts at the Town Hall, our noble civic hall of song, with its six manual (including pedals) organ, which still holds the record of possessing the greatest number of "speaking" stops of any organ in the world.

ITALIAN-AUSTRALIAN-AMERICAN OPERA.

The Rigo Italian-Australian Opera Company, which gave a long season in Melbourne at the beginning of the year, is to open in Sydney on Saturday night next. It should now be described as the Italian-Australian-American Opera Company, for a bunch of American principals arrived by the last boat under engagement by the management. They are Walter Wheatley, tenor; Carl Formes and Raymond Loder, baritones, and Alfredo Valenti, bass. I have met them and, with the exception of the tenor, heard them sing. When I hear them in their roles, I'll tell you what I think about them.

GRIFFEN FOLEY.

Ornstein Booked for Extensive Western Tour

M. H. Hanson, Leo Ornstein's manager, announces that early next year this artist will visit the Pacific Coast and the Northwest for the second time. The visit will be closed by his appearing on February 27 and 28, 1920, as soloist with L. E. Behymer's latest creation, the Los Angeles Philharmonic Orchestra. It will be the first time for Ornstein to play under the baton of Conductor Rothwell, the concerto being the MacDowell D minor. During the month of March Mr. Ornstein will be heard in some seventeen cities in Texas, Oklahoma, Alabama and other Southern States.

At his two recitals at Aeolian Hall, New York, to be given on Saturday afternoons, October 18 and November 29, respectively, Mr. Ornstein will play highly interesting programs, the first of which will contain a group of new works—three preludes (French), Satie; "In modo barocco" (Italian), Casella; "Mirage" (American), George Antheil, a seventeen year old youth living in Trenton,

N. J., who, when he brought his work to the not-many-years-older Ornstein, the pianist predicted a great future for the futuristic young composer. Ornstein's "Poems of 1917" will receive their first New York performance at this concert.

"Le Basque," by Henrion, will be a feature of the second program, being performed for the first time. Henrion, a most talented Belgian, was a victim of last autumn's influenza epidemic.

Phillip Gordon Resting in Montreal

Phillip Gordon, the pianist, who has spent the summer at his home in New York, working up the three recital programs which he is announced to give next season in Aeolian Hall, has gone to Montreal, Canada, to spend a fortnight with his brother, Nathan Gordon, who has recently been appointed City Solicitor in the Canadian metropolis. Mr. Gordon's first appearance of the new season will take place at Carnegie Hall on October 26. He has also been engaged for a joint recital with Lenora Sparkes, the Metropolitan Opera soprano, in Carbondale, Pa., in December.



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BELGIUM IS "EN FETE" AND MUSIC AGAIN REIGNS SUPREME

(Continued from page 5.)

quirements of proper performance so great, that no publisher could be found to risk the cost. Just before the war the great project was to be realized, and it is regarded as a sort of poetic justice that the publishing house which was to be given the privilege of publishing the works—without expense—was a German one.

HIDDEN MANUSCRIPTS.

The very titles of these works (to call them oratorios hardly suffices; they are choral and orchestral symphonies) smack of the soil from which they spring: "Lucifer," "The Scheldt," "Rubens Cantate," etc. Produced in their proper environment, with the immense ensemble that the composer required—by the people themselves—they have a patriotic reaction that is irresistible. The Germans, astute propagandists that they were, naturally recognized this, and wanted to use it in their attempt to divide the country against itself. They demanded of M. L'hoest, the chairman of the Peter Benoit Fund, the scores and materials of the Rubens Cantate for the ostensible purpose of having the work performed in Germany. M. L'hoest refused to give up the material and explained his motive by pointing out the very special position of Benoit in the hearts of the Belgian people. To produce his works, made for the people, in the land of the conquerors of that people, would be a travesty and a sacrilege. Meantime, to make sure of his trust, he had the various parts of the score as well as the material hidden in a number of safety vaults scattered all over town, the work being done by trusted servants so that the committee could conscientiously disavow knowledge of the whereabouts. The real plan of the Germans was, of course, to give the cantata in Brussels and, with the aid of the so-called activists—the Flemish separatists—to arouse Flemish "patriotism" in the capital.

Through all the four years and a half of occupation the voice of Peter Benoit has been silent. Now, that the country is free once more the musical apostle of the people speaks again. Last Saturday for the first time the Rubens cantata was given anew, with nearly a thousand participants, chorus and orchestra. In normal times as many as three thousand people have taken part in these feasts of

song, with the bells of the cathedral and the sound of cannon in the distance setting off the climax.

THE DEATH OF EDWARD KEURVELS.

The musical life of Antwerp has suffered a great loss during the war by the death of Edward Keurvels, the pupil and chief disciple of Benoit, who conducted the symphony concerts of the Société Royale de Zoölogie and the orchestra of the Flemish Opera. Besides its regular concerts in the magnificent hall of its great building, the "Zoölogie" gave annual May festivals. The last of these, in 1914, were devoted to Gluck and Wagner. It was the last Wagner festival for some years, I am afraid. The hall in which it was given has been divested of its great candelabra, masterpieces of metal work. The Germans melted them into munitions of war.

NO MUSICAL CHAUVINISM.

One single concert has been given since the armistice by the Society. The orchestra, reorganized, is under the leadership of Florent Alparts, who conducts also the chorus of the Society, and will conduct the Flemish Opera, when it revives. Asked whether he thought German opera would have its place there as before the war he replied, "I hope so, for art is au-dessus de cela." Thus the long-suffering Belgians! All the other musical instrumentalities of the old Flemish city are reviving their activity. The Société Royale d'Harmonie will give orchestral concerts under Constant Lennaerts, who will also conduct the Concerts Populaires, the Société des Nouveaux Concerts will continue under Lodewyk Mortelmans, and the Société de Musique Sacrée under Ontrop. The Royal Opera, which is French, will resume under its old director, Coryn, and the Conservatoire, which has been functioning almost without interruption through the whole war, will again have its old director, Emile Wambach. M. Wambach fled before the German inundation and found on his return a usurper in his place, who was made to yield only after considerable persuasion.

Most of the men I have named belong to the "Benoit tradition." Kuervels, Wambach and Mortelmans have worked in his spirit, as did Jan Blockx, who represents that spirit on the dramatic side. Of the most important of the present generation, Paul Gilson, Brusselmans, De Boeck and Van den Eynden have survived the war and are working on, some in Antwerp, some in Brussels, and

Matthieu, the oldest of them, at seventy-five, continues in Ghent, where he directs the Royal Conservatory.

So much for Antwerp and the Flemish tradition. In Brussels things resumed their normal course even more rapidly than in Antwerp. Brussels is perhaps a little less chic, a little less elegant than it was before, but no one would suspect that it has gone through a long war, except for the immense drift of khaki that runs the human stream of the streets. The soldier is everywhere, not only the Belgian but the British and the American as well. Always a cosmopolitan city, Brussels will be more so than ever. It has had to learn German, now it is learning English, and learning it fast.

BRUSSELS REVIVED IN A WEEK.

In Brussels, as in Antwerp, Belgian musical institutions—with the exception of the Conservatoire and an orchestral remnant—were dormant through the German occupation. Officially the music was furnished by the Germans. The beautiful Théâtre de la Monnaie was abandoned to their tender mercies. Kufferath, the director, went to Switzerland, the ensemble scattered hither and thither, and the technical and general personnel remained en vacances, being paid all through the war through underground channels. Thus the director kept the nucleus of the great organism alive. The result was that within a week after the German troops evacuated the city—without even waiting for the armistice—the opera house was reopened in all its splendor. As if by magic, all the various members of the troupe reassembled, and the whole thing functioned as though nothing had happened. Last night I heard a performance of "Manon," which in all respects was first class—perfect orchestra and ensemble, splendid mise-en-scène and good principals, although the stars are not singing during the summer. The singing, I should say, was on the whole superior to what I have heard in Germany, and, with a few notable exceptions, compares quite favorably with our own Metropolitan. The performance was conducted by Maurice Bastin, who until recently led a band in the army. Mme. Helbronner was the Manon, Ravazet the Chevalier, and De Cléry, a really great artist, sang—and played—Lescart to perfection.

The interior of the house has all its old brilliance, the walls of the foyers are immaculate, and the audience, for a summer one, was extraordinarily elegant. Some young American officers in the stalls were evidently astonished



YEATMAN GRIFFITH.

The distinguished vocal teacher of New York, vacationing in Hartdale, N. Y., after a most successful although strenuous season of activity which closed on August 15. Photographs 1 and 2 show Mr. Griffith ready for a drive through the beautiful country surrounding Hartdale, while the Griffith family will be seen in snapshot 3. The vocal teacher is again found in picture 4, but it will be more or less of a puzzle to find him. Photograph 5 is the result of the high climb pictured in the preceding illustration. As will be evidenced from photograph 6, golf is another sport in which the pedagogue indulges. It is well known that Mr. Griffith had obtained a splendid reputation in Europe before coming to New York, and since opening his studio in the metropolis he has been unusually successful in teaching singers who are becoming known on the concert and opera stages.

at so much splendor and pulchritude, for their heads were constantly revolving in every direction. The present repertory of the Monnaie is, of course, entirely French: "Manon," "Faust," "Marouf," "Louise," "Lakmé," "Carmen," "Romeo et Juliette," etc. "La Favorite" is to be revived shortly, and Berlioz's "Damnation of Faust" is in preparation. The season opened on the first of this month and will run continually until June 30, 1920. Bastin and Charles Strony are the chief conductors; Thomas-Salignac, Cléry, Roosen, and Mme. Richardson Bergé and Gellaz are among the leading singers. Clement De Thoran is co-directeur artistique.

CONCERTS LESS IMPORTANT.

Concert life in Brussels is less important than the opera—quite contrary from Antwerp. The Concerts du Conservatoire, under Leon Dubois, are the center of it, and now that Ysaye has gone to America there is little else in the symphonic field.

However, the Concerts Populaires, formerly under the direction of Sylvain Dupuis, and the Ysaye Orchestra (re-organized under the title Association des Artistes Musiciens) have now amalgamated and will give a series of twenty concerts, mostly under the direction of Edouard Bouhy. During the war—until 1918—the association gave concerts every season under Francois Rasse and Bouhy. The orchestra of the Opera (Monnaie) was dormant through the war but will resume its concerts under Clement de Thoran, who has conducted one concert of the orchestra since the armistice.

At present there are no concerts anywhere in Belgium except at the Ostende Casino, where Léon Jehin is conducting a summer orchestra. The season will begin in September, however, and already some special concerts are being organized for the benefit of various war sufferers. The first of these, which is to consist entirely of Belgian music, and in which the leading Belgian artists are to participate, is being arranged by Marix Loevensohn, the cellist, whom I have already mentioned. The proceeds are to go to the surviving relatives of the citizens of Brussels who have been shot by the Germans.

ABOUT LOEVENSOHN.

Since Loevensohn is soon going to America for his first tour there a few facts concerning him may be of interest to the MUSICAL COURIER readers. In the first place let me say that in my judgment he is one of the greatest cellists that the American public will have had the privilege of hearing in some years. Since Gérardy, Belgium has sent us nothing as fine and as big. Except for the war, we should probably have made his acquaintance before, and the part which he played in it is not the least interesting thing about him.

Loevensohn was born at Courtrai of French parents in 1880. His only cello teacher was Edouard Jacobs at the Brussels Conservatory, where at fourteen years of age he was graduated and given the premier prix by acclamation, the jury considering all deliberation superfluous. In the same year he made his debut in London under Nikisch, but continued to study—in the broader sense—under Marsick and then Ysaye, whose protégé he became. Still as a boy he toured England, France and Belgium, then, as soloist, with the Colonne Orchestra, France, Belgium, Germany and Holland, playing among other things the second Rubinstein concerto for the first time in all these countries. After 1896 he concertized in conjunction with various great artists, Paderewski, Sauer, Rosenthal, Marc Hambourg, etc., and visited almost every country in Europe, including Spain, Portugal, Russia, Italy and Greece. While in London he was the cellist of Wilhelmj's Quartet, and later he joined successively the Marsick, the Thomson and the Ysaye Quartets. In 1905 he made an extended tour of South America. On his return Ysaye induced him to go to Berlin, where he made his debut in 1906, with the Philharmonic Orchestra, Ysaye conducting, playing three concertos in one concert—Haydn, Schumann and Saint-Saëns. Next year he organized the first series of exclusively French concerts in Berlin, getting a number of

French composers to perform their own works, including Fauré, Dubois, Widor, etc. He repeated this exploit in 1913—one year before the war. Meantime he had occupied a leading position in Berlin, especially as regards chamber music, which he taught in the Royal Hochschule and the Scharwenka Conservatory, while he was professor of cello at the Stern Conservatory. But his principal achievement was the establishment of a fine chamber music organization devoted exclusively to modern music—the famous Loevensohn Concerts. His wife, Flora Joutard-Loevensohn, Louise Van Laar, Maurice Koessler and Georg Kutschka were the principals. They gave twenty-four concerts in the first season, 1910, at the end of which Mme. Joutard-Loevensohn died. The concerts were continued until 1914, and but for the war would have received a government subsidy. A tremendous number of absolutely new works were produced for the first time, and the success of the enterprise was such as to lure its founder away from the exploitation of his own talents as a virtuoso. The war made an abrupt end of it.

LOEVENSOHN'S WAR CAREER.

At the end of July, 1914, Loevensohn was in Norderney, and, being warned by no less informed a person than the Princess Bülow, he took a sailing vessel to Emden. There he was arrested for speaking English—several hours before the first declaration of war. Released, he was told he could not get to Belgium by way of Cologne, although nothing was known of a war with Belgium, and thereupon caught the very last boat running from Emden to Delfzijl in Holland. He arrived in Brussels a few days later and on August 7 was mustered as a volunteer into the Garde Civique. After that he fought at Termonde and in the siege of Antwerp, and then joined the intelligence service of the army corps. In his capacity as reconnaissance officer he crossed the German lines a number of times. With the rest of the Garde Civique he was demobilized at the end of 1915, and as "hotel interpreter" managed to reach his home in Brussels, but he never ceased to serve his country.

In Germany meantime the report of his death as a soldier of the German army was published. An inquiry

from Mengelberg reached him and he managed to get a denial back to the Dutch conductor, who thereupon asked him whether he would take Hekking's place as solo cellist of the Amsterdam Orchestra. Seeing a chance to escape the German domination and possible slavery he accepted, and crossing the border in 1916 took with him the documents which instructed the Allies concerning the position of the batteries protecting the submarine bases in Flanders. At the border he was stripped and put through a minute examination. For an hour or so his life hung in the balance but—nothing was found.

In Amsterdam, associated with Mengelberg, Loevensohn has had great success not only as a soloist but as the organizer of concerts of contemporary Belgian and Dutch music. He is now spending a well-earned rest with his family near Brussels and is free, for the first time, since 1914, to go where he pleases. At the end of a series of "Dutch" concerts in September and October, which are to help the contemporary Dutch composer to the recognition he deserves, Loevensohn will make his first American visit.

It is to be hoped that he will make America familiar with the recent achievements of his compatriots in the creative field, of whom we know very little so far. The list of those who follow the Franck tradition is more numerous even than that of the Benoit disciples, whom I have mentioned. Leken and Rasse are almost the only names familiar in America, and the first of these two died too early to give all that was in him. His successors, such as Jongen, Vreuls, Delcroix, Orban and De Béhault, are, in spite of war and misery, composing—working to perpetuate and crystallize the Belgian art of music, an art which, in spite of its dualism, will become as individual and vital as the people, whose heroism the whole world has come to admire.

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PHILADELPHIA TO HAVE FORTY-FIRST M. T. N. A. CONVENTION

Arrangements for Splendid Programs Practically Completed

The forty-first annual convention of the Music Teachers' National Association will be held at Philadelphia, December 29, 30 and 31, 1919. The program for this occasion is nearly completed, the general topic being "Co-operation in Musical Education." A special effort has been made to emphasize the social side of the meeting, and the following program is a considerable departure from those of former years:

MONDAY, DECEMBER 29.

10 a. m.—Address of welcome by Constantin Von Sternberg, Philadelphia. Addresses by Waldo S. Pratt, of Hartford, on "The Ensemble Idea in Music Education"; Hugh A. Clarke, of Philadelphia, on "The Well-Equipped Teacher," and Arthur L. Manchester, of Mexico, Mo.

2 p. m.—Reports of the committee on "Standardization," Charles H. Farnsworth, of Teachers' College, New York; "History of Music and Libraries," William Benbow, Buffalo; "Grading of Piano Teaching Material," William Arms Fisher, Boston, and "Affiliation," J. Lawrence Erb, University of Illinois.

6:30 to 8:30 p. m.—Informal dinner, with Mr. Erb as chairman, and short talks by members and friends, including Theodore Presser on "The Infancy of the M. T. N. A.," and A. L. Manchester.

TUESDAY, DECEMBER 30.

10 a. m.—Address by Harold Randolph, director of Peabody Conservatory, Baltimore. "Lonesome Tunes," by Howard Brockway, of New York. Annual business meeting.

12:30 to 2:30 p. m.—Informal lunch, D. A. Clippinger, chairman. P. C. Lutkin, of Northwestern University, William Arms Fisher, Mrs. David Allen Campbell, editor of the Musical Monitor, and Philip H. Goepf.

3 to 5 p. m.—Simultaneous piano and voice conferences on American music subjects. Kate S. Chittenden, of New York, will take charge of the piano conference; Walter Spry, of Chicago, will speak on "Piano Teaching Material by American Composers"; other speakers to be announced.

Leon R. Maxwell, of New Orleans, will lead the voice conference.

8:15 p. m.—Program in preparation.

WEDNESDAY, DECEMBER 31.

9:30 a. m.—Public School Music Conference, in charge of Karl W. Gehrken, of Oberlin. Topic: "The Place of Applied Music in the High School Curriculum." 1. "The Value of Applied Music as a School Subject," Will Earhart, Pittsburgh. 2. "Applied Music from the Standpoint of the School Authorities," speaker to be announced. 3. "A Practical Plan for Accrediting Applied Music," C. H. Miller, Rochester, N. Y.

2 p. m.—Community Music Conference, in charge of R. G. McCutchan, of De Pauw University.

The Hotel Adelphia will be headquarters for the convention, and nearly all of the meetings will be held in the hotel. Rooms may be reserved now. The attention of members and visitors is specially called to the Monday evening and Tuesday noon dinners, which emphasize the pleasant social side of the M. T. N. A. meetings.

Membership in the association is open to any interested person upon payment of the annual fee of \$3, which includes all sessions of the meeting and a free copy afterwards of its printed proceedings. The 350-page volume of last year's proceedings, giving a wealth of information about practical points in teaching piano and voice, class work in theory, standardization, community music, upholding Americanism in music, accounts of the State associations, besides many articles along other lines, may be had for \$1.60, postpaid (\$1.70 if beyond the Mississippi). In remitting, please give name and address, and enclose check or money order, to Waldo S. Pratt, treasurer, 86 Gillett street, Hartford, Conn.

Gleason Engaged at Rochester

Harold Gleason, for several years past organist and choir director at the Fifth Avenue Presbyterian Church, New York, has resigned his position there to accept that of instructor on the organ at the Institute of Musical Art, University of Rochester, Rochester, N. Y. This is the institution which was recently endowed with over \$2,000,000 by George Eastman, the Kodak manufacturer. Although Mr. Gleason is a young man, he has had an extensive experience both as teacher and concert artist which makes him especially fitted for the position. Incidentally, he will

officiate at the magnificent organ in Mr. Eastman's home, said to be the largest instrument that exists in a private house.

Grace Gardner Reopens Cincinnati Studio

Grace G. Gardner, artist-teacher and coach, has enjoyed a restful vacation at her summer home, Hillsboro, Ohio. She will reopen her studios in Odd Fellows Temple, Cincinnati, September 8, where she will continue to build and repair the singing voices which come to her from all over the country. Miss Gardner received a glowing account from friends summering at Chautauqua, N. Y., of the brilliant success of her pupil, Mary Goode Royal, who sang the role of Germaine in Planquettes opera, "Chimes of Normandy," during the final week of the Chautauqua season. Miss Royal also notified Miss Gardner of her success. She is the contralto soloist in the First English Lutheran Church in Dayton, Ohio; also one of the most successful voice teachers in that city. She uses Miss Gardner's method in teaching tone placement and diction. She also coached in oratorio and recital programs with Miss Gardner during several summer vacations. While living in London, Miss Gardner made a profound study of oratorio, as she did of opera while living in Milan, Italy. She has for years made a careful study of tone placement and diction, and through the mastery of these branches she is classed with the most renowned vocal teachers. Notwithstanding Cincinnati's many musical schools, Miss Gardner's spacious studios are ever the scene of earnest activities.

Three Vierheller Artists at Lockport

Amanda Vierheller recently presented her artist-pupil Rosa Hamilton, contralto, in a recital at the Nixon Building, Philadelphia. Despite the fact that it was an unusually hot night, a very large and musical audience attended the concert and heartily applauded Mrs. Hamilton for her artistic interpretations of number by Handel, Haydn, Beethoven, Bishop, Horn, Fay Foster, Frank La Forge, etc. Carl Bernthaler played excellent accompaniments for the singer, and the introductory remarks made by Miss Vierheller in introducing the songs were appreciated and helped much to enhance the effect and understanding of the program. Mrs. Hamilton was one of the soloists engaged to sing at the Lockport Festival, making the third Vierheller artist-pupil to appear there, the other two being Olive Nevin and Edith Abigail Crill.



The northeast wing of the cottage.



A view from the veranda overlooking the Sound.



"Little Birdie in a tree."



Elmer Zoller arriving with repertory for the coming season.



Cynthia Charlton enjoying her first ride in her new "Chanticleer."



Mme. Stanley in a corner of her artistically arranged garden.



Mme. Stanley with her famous Pekinese.

"Loretto" Feature of Leps'**Final Willow Grove Week**

Wassili Leps' third and final week of symphony concerts at Willow Grove (Pennsylvania) brought out throngs of interested listeners, who showed enthusiastic appreciation of the splendid concerts given every afternoon and evening. Conductor Leps understands the art of arranging attractive programs, and his interpretation of the various numbers was marked with the genuine musician-ship which characterizes his work.

One of the features of the week was the performance of a descriptive symphonic poem, "Loretto," by Mr. Leps, which was heard for the first time on this occasion. The



WASSILI LEPS.

composer has taken for his theme the story of the Holy House in which the Virgin Mary received the message of the angel announcing to her the birth of Jesus. Later a beautiful church was built over this house in Nazareth and pilgrims all over the world during the fourth to the eleventh century came to worship there. When the Turks took possession of Palestine the edifice built over this house was destroyed, but the house itself remained un-

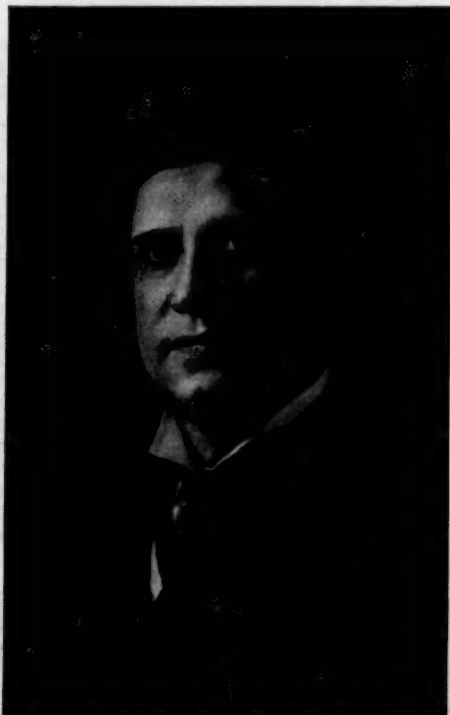


Photo by Crafters.

CHARLES M. SCHWAB.

harmd and pilgrims continued to come. However, owing to the cruel treatment they received and to the fact that many were killed, the pilgrimages stopped, for all pleading by kings and queens was in vain, and the Turks refused to change their attitude toward the pilgrims.

Then, as if by mystic hands, the house was lifted from its foundations and carried first to a place in Dalmatia, and after three years again to a place in Italy owned by a woman named Loretto, from whence it was finally, all in the same mystic way, removed to its present resting place, where a beautiful Basilica was build over it and where it is surrounded by a marble screen made by the most famous sculptors of that period. In the interior of the "Holy House," as it is called, one finds a crude wooden

altar and crucifix which, with some vessels, were there when the house was in Nazareth.

In the State of Pennsylvania, in the Allegheny Mountains, there is a beautiful spot named after the place which harbors the Holy House in Italy. Here a great American was born and educated at Loretto College, and here he built a beautiful summer home for himself.

The composition, which is dedicated to Charles M. Schwab, illustrates the story of the Holy House, beginning with the occupation of Palestine by the Turks and following it to the subjection of the infidels by the power of the Almighty's love. It is a work full of melodies of great beauty, interspersed with passages depicting the cruelty of the Turks and the vain pleadings of the faithful followers of Jesus. Very modern in every detail and particularly in the orchestration, it holds the interest of the listener from the first to the last note.

At the Sunday evening concert of August 10 Elliott Schenck appeared as guest conductor to present two of his own compositions, "The Tempest" and "The Arrow Maker." The soloists for the day were Henri Scott, bass, and Emily Stokes Hagar, soprano, both of whom sang operatic selections.

Hunter Welsh, pianist, who was the soloist on Monday evening, played Liszt's Hungarian fantasy with the orchestra. Selections from "Il Trovatore," Verdi, were given by four fine soloists at the second Wednesday evening concert—Marie Stone Langston, Emily Stokes Hagar, George Rothermel and Horace R. Hood. Other artists who appeared with the orchestra during the week were Zada Hale, George Emes, Mildred Warner, John Helfenstein Mason, Paul Volkmann, Charles J. Shuttleworth and Kathryn McGinley Noble.

Victor Herbert's "The Serenade" was performed on Wednesday, and a chorus from the Philadelphia Operatic Society assisted the seven soloists. The allegro vivace from Henry A. Lang's fourth symphony was given its first performance on the same evening. The work is dedicated to Mr. Leps.

At the final evening concert on August 16, which closed the orchestra's three weeks' engagement, splendid interpretations were given to works by Tchaikowsky, Sibelius, Puccini and Victor Herbert. The 1919 season of the Wassili Leps concerts was an overwhelming success, complete satisfaction being expressed on all sides with the artistic work done by the orchestra and the soloists.

Regneas Back in New York Studio Today

Joseph Regneas, the eminent vocal authority of New York, has returned to the metropolis and will reopen his



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studio at 135 West Eightieth street today, September 11. Mr. Regneas has been spending the past ten weeks at Elm Tree Inn, Raymond, Me.

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Weekly Review of the World's Music

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NEW YORK THURSDAY, SEPTEMBER 11, 1919. No. 2059

A headstrong musician is not always strong in the head.

If nasal tones are caused by the singer not using his nose, are breathy tones the result of not using the breath, and head tones the effect of not using the head?

The new operatic enterprise in Paris, the Theater Lyrique, will open in October with Massenet's "Cleopatre." The cast will include Mary Garden and Maurice Renaud in the principal roles.

The composer, Alberto Franchetti, is at work on the music of a three act tragedy called "Glaucos," the book by Luigi Marcelli. Franchetti is known in this country practically only for his "Mme. Sans-Gene."

Ricordi & Company, the Italian publishers, propose to issue a quarterly magazine to be called "Musica d'oggi" (Music of Today) which will be an international review of music bibliography and criticism.

"While I was in Italy," said Enrico Caruso, according to the New York Times reporter, "I studied a new opera, 'The Jew.'" We will bet that he never said anything of the sort, for Caruso is not apt to be mistaken in any little matters of sex like that.

Milan after all was the first city to lead off in Italy in the revival of Wagner operas, although Brescia had made a bid for first honors. At the Teatro Carcari "Lohengrin" was performed early in August and the audience received it most enthusiastically.

Luisa Tetrazzini, before leaving her villa at Lugano for her present season in England, gave a concert in that city for the benefit of charity. "The public of Lugano," said the Corriere del Ticino, "is not very susceptible to enthusiasm, but Tetrazzini's singing made it simply delirious." The sum netted was 7,200 francs, very respectable indeed for a little city like Lugano.

It will be noted that the high cost propaganda has finally affected the Chicago Opera Association, and that, as told in the Chicago letter in this issue, seat prices are going up almost twenty-five per cent. by October 18. The company, however, offers a chance to subscribers for ten performances to buy at the old prices up to that date, when seats on the main floor, which now cost \$45 for ten performances will go up to \$60, the war tax rising \$1.00 from \$5 to \$6, and other parts of the house in proportion. Nothing has been heard from the Metropolitan as yet, but now that the Chicago has come

up to this level, perhaps the Metropolitan will have to go up another dollar itself just for the sake of demonstrating the premier position which it claims to occupy and proposes to maintain.

The first work to be published in London under the Carnegie Trust is a piano quartet by Herbert Howell. The Musical Standard alludes to the opus of that young composer as being imbued "with vitality and strength of purpose."

Mata Hari, one of the principal dancers at the La Scala, Milan, 1911 season, was recently condemned to be shot to death as a spy by the Third Council of War in France. She was a unique figure. Brought up as a child in Java, where she married a Dutch officer in the Indian Army, it was said that she had actually been initiated into the sacred dances of Asia; and she was a notable polyglot.

It is interesting to see that there is to be a new symphony orchestra in Washington. The national capital, which certainly should have a representative symphony organization, has been without its own orchestra since the days when Reginald de Koven presided over the musical destinies of the city. It is worth the while of any reader to look up the story of this new organization on another page of this issue, for the cooperative plan on which it is being established suggests possibilities for many other cities of the country.

There is trouble in Portland, Ore., between the managers of the moving picture theaters and the musicians' union, because some of the former declined to use orchestras in their houses, preferring to depend wholly upon the organ. Entirely aside from the merits of the case, it seems to the on-looker as if a city where even the smaller moving picture theaters fail to provide an adequate orchestra for their patrons is decidedly behind the times. The organ is a very useful piece of furniture in any picture house, but its chief function should always be to supplement the work of the orchestra, not to replace it.

Now that Europe has been Balkanized and every little nation, tribe and clan has a country it can call its own, with a real boundary line on the map, we tremble to contemplate the variety of musical styles we shall have to learn. Heretofore we got on passably well with Italian, French, German, Hungarian, Russian styles of the first class, with a number of second class styles like Irish, Scotch, American, Bohemian, English, Spanish, Turkish, Norwegian to enliven us. Unfortunately a complete list of the new nations of Europe has not yet been sent us and we are therefore unable to say how many national styles of music we are threatened with. But it is best to define clearly our intentions. We warn the nationettes of Europe that if they get too pranky with their subdivisions of little styles we will ignore them all and judge them entirely after the manner of Rossini, who divided music into two classes: good and bad.

Karl Schmidt, who has been directing the first public park band concert season at Louisville, Ky., this year, writes in to thank the MUSICAL COURIER for a recent article on "Summer Band Programs," and says: "The press and public unanimously agree that I have a good band at my disposal, but a certain class, not the press, consider my programs 'too classic.' They object for example to the 'William Tell' overture or 'Echoes from the Metropolitan' and other pieces of the sort." Looking through the programs which Mr. Schmidt enclosed, one is at a loss to understand why anybody should call his programs "too classic." It is evident that, with the introduction of such works as he has named and others which we note from the compositions of Mendelssohn, Johann Strauss, Gounod, Suppé, Bizet, Saint-Saëns, Rossini, Flotow and Percy Grainger—the only modern—Mr. Schmidt is making a praiseworthy effort to establish an appreciation of good music, although by no means "too classic" music, in Louisville, an effort for which he must be heartily commended. As only about two numbers of this sort are represented on any program while, on the contrary, there are dozens of marches, transcriptions of popular songs and dance music of the most popular, not to say jazzy, sort, he certainly cannot be accused of failing to cater to those in Louisville to whom such a number as the "Zampa" overture still figures as a "classic." Mr. Schmidt's programs are evidently compromises,

since he is faced with the same task which confronts practically all leaders of such concerts, viz., the necessity of catering to both the high and low brow tastes for music, the point being that the low brow is, as a general rule more articulate in protest, since he cannot bear listening to music that is over his head, while, on the contrary, the high brow can stand very well a little dose of foot tapping music every once in a while.

Margaret Matzenauer, the ever popular artist, will shortly begin her 1919-20 season which will mark one of the most auspicious of her career. Besides her activities commencing at the Metropolitan Opera House the end of January, Mme. Matzenauer has been booked for a series of concerts and recitals which will take her to various parts of the country. Outstanding in these appearances are a number as soloist with the New York Philharmonic, the Philadelphia Orchestra and the Cincinnati and Minneapolis Symphonies.

PAYING THE POET AND THE PIPER

If the lyrics of our ballads and sentimental songs are such inferior poetry the reason must be that the lyric writers are poorly paid. Writers of the common class of popular song words are better remunerated than the poets who are usually given a small sum for the use of their poems by composers and get no royalty interest in the sales. Lyric writer and composer of a popular song of the season divide the spoils between them. There is consequently more inducement for a poet to descend to the commonplace jingle than to rise to elevated poetry. The difficulty which the serious composer has in finding a suitable song lyric of poetical merit is no doubt the result of the unfair share of pay the poet receives. Composers who turn to the lyrics of the great poets find that all the most desirable poems have been set repeatedly by other composers. We knew a composer who took a fine setting of "The Night Has a Thousand Eyes" to the Ditson house in New York. When he found that Ditsons had a folder on their shelves containing about a hundred different settings of the same words he promptly withdrew his manuscript and had a new lyric written for the music, which was promptly accepted by one of the greatest publishing houses in America. He would have had the greatest difficulty in finding a publisher for his music with words which have been set so often. No publisher likes to put into his catalog a title which appears in so many lists. Yet there is hardly any inducement for the writer of a good lyric to give the rights of his poem to a composer. Probably Bourdillon himself could not have got more than ten dollars for "The Night Has a Thousand Eyes." Now that it is out of copyright, however, every composer is apparently anxious to set it notwithstanding the dislike of music publishers for non-copyright lyrics.

The defense the composer puts up is that the remuneration for writing a high class song is too small to be divided. But the defense is weak. The composer who maintains that it is the music and not the lyric which makes a song sell must also admit that it is the music and not the lyric which prevents a song from selling. The composer who complains that he cannot get good lyrics must not be unwilling to share the royalties with the writers of good lyrics. It is not fair play for a composer to take all the credit to himself, to put all the blame on the lyric, to expect a good lyric writer to sell his wares for next to nothing. We are now speaking of the worst offenders. Most of the better composers have a sense of justice and gladly acknowledge their indebtedness to the poet who is often the source of their inspiration.

Writers of lyrics for theater pieces are much better treated. They get a royalty on the performance as well as on the sale of their productions. Lyric writers who get established as librettists or theatrical poets can rarely be induced to part with their poems for the insignificant fees of the usual writers of words for concert ballads and sentimental songs.

Still we do not care to be dogmatic. We cannot assert that we are right. It is possible that the prevailing custom is as good as any that we could suggest. There are far too many songs composed every season and it is inevitable that thousands of them should be worthless. Good music is probably as rare as good poetry. But we cannot see how any one can gainsay that if the lyric is as important as the music the poet should not be as well paid as the composer. And if the lyric is of little importance the composer has not much right to complain about its literary inferiority.

VARIATIONETTES

By the Editor-in-Chief

Jim says: "Every person declares that the cello is his favorite instrument, nevertheless it is the most difficult thing in the world for even a good cellist to get solo engagements, while competent pianists, violinists, and singers have no trouble in that regard."

Mme. Sturkow-Ryder, the Chicago pianist, wishes to know why the familiar expression "tickling the ivories" is not changed to "tickling the celluloids," for piano keys now are being made from the latter material and no longer from the musical tusk of the elephant.

Toscha Seidel has a horse which he calls "Devil's Trill." Why not, more appropriately, "Poloneighs"? We shall go Toscha one better by renaming our canary "Götterdämmerung" and calling our reckless Pekinese, "Jeux d'Eau."

A technical magazine for fiddlers speaks of "the nut of the violin." His name is not mentioned, however.

London now is the home of Ernest Newman, who formerly wrote in the Birmingham Post the most convincing and courteous musical criticism coming from anywhere. This English tonal writer manages to tell how a work sounds without referring to the price the wife of the composer pays for her hats, and he has proved himself able also to analyze a piece of opera singing and at the same time refrain from commenting on the figure or frisure of the performer or discussing that person's salary and taste in eating. Newman doubtless is the most brilliant musical commentator in London since George Bernard Shaw flung his tonal fads and fancies on daily paper there many years ago.

1425 Broadway, }
New York City, September 1, 1919. }

DEAR EDITOR-IN-CHIEF.—The following advertisement clipped from the New York Times of September 1, offers some new solutions of the high cost of living, or the cost of high living, as Vice-President Marshall puts it:

MUSICIANS.—Well organized Brooklyn factory orchestra and band desires to increase its number; violinists, cornetists, baritonists, trombonists and piccolonists may apply; musicians must also do factory work; applicant may write, stating salary, age and factory experience. Box 630, 1152 Myrtle Av., Brooklyn.

Why can't we correlate trades and professions in the future? The advertisement suggests a few interesting possibilities:

Pianists and Riveters—the ability of many pianists to strike hard blows, as recital-followers will testify, should stand them in good stead.

Violinists and Carpenters—this would be especially suitable to players of the double-bass as they are accustomed to saw much wood.

Trombonists and Glass Blowers—their lungs being adaptable to either purpose.

Harpists and Knitters—as they are well versed in plucking strings and could weave into symphonies of either sound or color.

Drummers and Boiler Makers—especially those accustomed to play tympani parts in Wagnerian scores.

Conductors and Machine Shop Foremen—since they know how to wave the little stick, they could undoubtedly soon learn to wave the big one.

Yours very truly,

WILLIAM C. BRIDGMAN.

It is harder than ever to attain success in the musical interpretative field and sweeter than ever (because more profitable) when one grasps and holds success.

The public can tell you all about the High Cost of Success.

"Why is there so little glee at a glee club concert?" asks Izra.

Somehow one admires Felix Weingartner—he no longer uses the "von"—for saying that he was wrong when he signed the famous Manifesto of German Intellectuals and sincerely regrets that he did so.

In the recent Harper's Bazar there is a splendid article by Pierre V. Key called "What Spalding Says About American Music." Of course Spalding says interesting and stimulative things. He has deep faith in the future of our music but he deplores any ill advised and senseless propaganda which might imperil that future. He stands unequivocally for his musical compatriots and yet he has courage enough to declare: "No one, I am sure,

rejoices more fervently in an individual or collective success. But being an American should not, in itself, catapult a person into an artistic position which the capacities cannot command; should not, in the very fairness of the thing we are endeavoring to bring about, give preference over a competitor from a foreign land who is the superior."

It was not a singer who said that, following upon the triumph of Rosa Ponselle at the Metropolitan, most of the prima donnas there became afflicted with an ailment known as "Ponsellitis."

350 Riverdale Avenue, }
Yonkers, N. Y., August 27, 1919 }

DEAR VARIATIONS.—I note that one American composer thought that New York's 3573 miles of streets seemed like 3,573,000 miles long when he walked them looking for a publisher for his symphony.

He will have to walk at least 3,573,000,000 miles more before his royalties on the work will pay one month's rent.

Says,
ROBERT W. WILKES.

The actors and theater musicians have settled their differences with the managers, and now the tired business man wrestles again with the picturesque dramatic problems at the "Follies" and the Winter Garden.

J. Herman Thuman, Cincinnati critic, is out with a well considered essay on "Opera in English," in Saxby's Magazine for August. Thuman gives a resume of the various attempts made heretofore to sing opera in our native language and although he admits their failure he believes that ultimately America will use its own language in opera, as France, Germany and other European countries do. However, always there will be artistic difficulties in the way of translating librettos adequately. Thuman reminds us again, and he gives the following instances:

There are some operas which I enjoy equally as well in one language as another. Thus, it makes very little difference whether I hear Mozart's "Don Giovanni," musically one of the greatest operas ever written, sung in German or Italian. It is the music which counts in this case. Nor does it make very much difference to me whether I hear Gounod's "Faust" in French or Italian. On the other hand, I cannot imagine Debussy's "Pelleas and Melisande" sung in any other language than French, because I firmly believe the illusive something which is its distinctive flavor would then be irreparably lost. I heard it sung in German once, and I am convinced of it. At the same time I prefer "Carmen" sung in French. When Carmen turns over the fatal card in the third act and cries "La mort," it is far more thrilling to me than if she says "Tis death" or "Der Tod." Whether Flotow's "Martha" is sung in Italian or English or German matters very little, but I infinitely prefer "Pagliacci" and "Cavalleria Rusticana" sung in Italian. When Tonio sings, at the end of his popular prologue, "Andiam Incominciade," with all the bravura of the Italian style, those words certainly sound infinitely better and more dramatic—apart from their meaning, just as vocal sounds—than does the translation "Come on. Let us begin, then." When Hans Sachs sings his sympathetic apostrophe to German art in the final scene of "Meistersinger," I greatly prefer to hear it in its original language, just as I think the final phrase of Lohengrin's narrative in the final act of "Lohengrin" has a finer and nobler climax when, after revealing that he is the son of Parzival, he concludes with the phrase "Sein Ritter ich, bin Lohengrin genant," than it has in the Italian (where they even change the music) or in the English rendition, "His knight am I, and Lohengrin's my name."

Will Marion Cook's Syncopated Southern Orchestra is playing at Philharmonic Hall, London. Are our English cousins carried away by "jazz" and "blues"? Oh, yes, but read this in the London Musical Standard, and marvel: "There is no doubt that in their finest selections this orchestra really is great. Its playing is so fine it was a pity that one or two more serious items were not included in the program as their serious pieces show them to even greater advantage than their gay music, which is saying a great deal." When we send what we consider our best music over there they tell us we are essentially creators of popular works; when we give them the cream of our light music they call for the classics. What are we to do?

By the way, all the European correspondence of the MUSICAL COURIER speaks of the tremendous vogue there of American "jazz" and other novel examples of our blithesome school of composition. Perhaps we really do express ourselves most naturally as a nation, in "jazz." Sometimes other lands are better judges of such a question than our own. It took England to discover that Joaquin Miller

was a poet, Whistler a painter, and "The Belle of New York" a comic opera classic. They may be right about looking upon "jazz" as a valuable style of composition and the most typically American produced so far.

At any rate, were we an English publisher, we'd lay in more copies of "The Missouri Waltz" than of MacDowell's "Keltic" sonata, for instance.

We heard the "Keltic" played in magnificent manner last week at the Lockport Festival, by Wynne Pyle, and Oliver Denton gave a no less musicianly and technically brilliant reading of the same composer's "Eroica" sonata.

In last week's MUSICAL COURIER a typesetter's vagary made us say that concert managers are the "cooties" of the artists. We had written "coolies" but we defer to the improvement.

A. Eaglefield Hull, the English theorist and writer, quotes Huneker's description of Chopin's B flat minor prelude, "The introduction is like a madly jutting rock from which the eagle spirit of the composer precipitates itself," and Mr. Hull remarks thereto: "Oh, these American musical enthusiasts."

Arnold Bax's new piano piece, "In a Vodka Shop," doubtless will be musica prohibita here after the new and sweepingly severe prohibition enforcement bill becomes law.

Landlady: "What's your business?"
Applicant—"I practise medicine."

Landlady (decisively)—"No practising in this house. I had a gent who practised singing and he drove out all my boarders."

More democracy in art is all right, but more art in democracy isn't.

Phrasing, Tone Color, Impeccable Technic, and Breadth of Interpretation soon will return to town from their enforced vacation.

You may know a great deal about music but we'll wager you don't know (without a furtive dive into a book) who wrote the libretto of "Trovatore."

Neither do we. LEONARD LIEBLING.

PROFESSIONAL AND AMATEUR

Professional musicians often speak of the amateur with contempt. Why? Do not professional musicians know that the enthusiastic amateur is the best supporter music has? What sort of a career would the professional singer, violinist, pianist, have if there were no amateurs in the audience. The average man of business who goes to a recital to please his wife or daughter would hardly raise a hand to applaud the finest musical performance. It is the real amateur who thinks that he should have been an artist himself who keeps the recitalist alive with a desire to please an intelligent and discriminating audience.

And the amateur very often is more sensitive to musical beauty than the emotionally jaded professional is. He can get enjoyment from compositions which have long ceased to interest the blunted sensibilities of the professional artist. We do not say that the judgment of the amateur is as good, though we are certain that his sensibilities are often finer.

It seems almost impossible to work at music long enough to acquire the necessary technical skill without losing some of the freshness of spirit and sensibility of feeling of the amateur.

The amateur might just as reasonably speak contemptuously of many professional musicians because they only have technic and lack emotional fineness and power. Technic is only a means to an end and the end is musical expression. To lose musical expression is as bad as not to have the skill to express emotion.

Emerson says in one of his essays that the poorest professional company is better than the best amateur company. That is true only as regards technical skill and the smoothness of team work. In matters of expression the amateur often is more sincere and convincing in spite of his poor technical command of his medium of expression.

But even if the amateur lacked something to express as well as the ability to express it, the professional musician who sneers at the amateur whose enthusiasm really keeps the art alive by supporting the skilled professional, is shortsighted and lacking in judgment. It is an exaggerated idea of his own importance which often warps the judgment of the professional musician.

A TIME TO DANCE

It sounds very grand and poetic for romantic authors to write about Lydian airs and Phrygian dances, but will any one of them undertake to describe the musical entertainments of the ancients? We do not know what they were, but we know that in our own times the style in dances is continually changing. It is not so very many years ago that everybody danced the quadrille. If we look over the catalogs of music publishers of two or three decades ago, we find the lancers advertised. What a bewilderment an orchestra would cause in most modern ballrooms if the musicians played quadrilles or lancers. These are the already forgotten dances of yesterday. Needless to say the classical dances of our forefathers are utterly unknown. Outside of the theaters where revivals of old dramas are given, no one understands galliards, gavots, minuets, sarabandes. Hardly one composer in ten can write a gavot correctly. The bars are almost always put in the wrong place, with the consequent accents misplaced from beginning to end. And modern minuet composers rarely avoid the waltz and the mazurka when they attempt the royal and stately minuet of the eighteenth century.

The waltz remains a kind of standard, though it is subject to all kinds of modifications of speed and accentuation. Polkas and galops have practically disappeared as dance music. Mazurkas have been modified into three-steps, and we are told that the once enormously popular two-step has been out of fashion for half a dozen years. Now we have one-steps and half-steps. From our half Spanish neighbors we took the habanera and made the tango out of it. Whether the tango lives today or not we neither know nor care.

A musician who knows what he is talking about informs us that the dances of today are almost without exception easily picked up by any person without study. Such was not the case with the stately minuet among the royal dancers and the nobles at court two hundred years ago. It took much practice to acquire the grace and ease necessary to hear a part in those exalted measures. The waltz, too, was and is a dance that can be skilfully or clumsily performed, and in the lancers and quadrilles there were steps and movements which required a certain amount of study.

But, after all, if the dancers find delight and recreation in the dance, what difference does it make to learn a complicated figure or to shuffle through the simplest of steps? If some among us find heaven on earth at a tango tea, and like to spin or lilt across the ballroom between their sips of sodas and their bits of cake, whose business is it but their own?

What would the stern old Puritans of New England say if they could be resurrected from their long forgotten graves and set down in the midst of a modern dance hall in New York? Some of them might raise their hands in holy horror at the sight of limbs revealed and nakedness unconcealed. Others might feel themselves perfectly at home and be delighted that they had a chance at last to have a little sugar and spice after the vinegar of life they had died on. In the words of Swinburne, they would "change in a trice the lilies and languors of virtue for the roses and raptures of vice."

We know there were men and women in Colonial days who caused much vexation of spirit to their pastors. Cotton Mather says so in his "Magnalia Christi Americana, or the History of New England." In Book V, part IV, on page 276 of the second volume, we find these weighty words:

And there are other hainous breaches of the Seventh Commandment. Temptations therunto are become too common, viz., such as immodest apparel, Prov. 7, 10, laying out of hair, borders, naked necks and arms, or, which is more abominable, naked breasts, and mixed dancing, light behavior, and expressions, sinful company keeping with light and vain persons, unlawful gaming, an abundance of idleness, which brought ruining judgment upon Sodom, and much more upon Jerusalem, Ezek. 16, 40, and doth sorely threaten New England, unless effectual remedies be thoroughly and timely applied.

Evidently the Rev. Cotton Mather, D.D., F. R. S., would have extirpated dancing if he could. His breed is still alive, but the dance continues to flourish. Even our godly and modest burgh upon the Hudson, formerly called Nieuw Amsterdam, now New York, has fallen to a condition of attractive unrighteousness which might lead many a prim Puritan from the hard and narrow path of 1689 into the flowery and delectable Broadway of 1919. We mention 1689 because that is the date at the end of Mather's chapter. We are grateful to Cotton—beautiful name that—for informing us that there were natural human beings even in Puritan Boston, Mass., 230 years ago. That light and vain

company saved the day and undoubtedly gave modern Boston the honor of naming a valse. It is now too late to apply effectual remedies "thoroughly and timely."

Rev. Robert Burton, vicar of the church of St. Thomas, in Oxford, was not at all of the same mind as the Puritan Rev. Cotton Mather. Burton published his famous book on the "Anatomy of Melancholy" in 1621, just a year after the Pilgrims landed on Plymouth Rock. No wonder the Pilgrim Fathers fled from dancing England to the sober wilds of Massachusetts when the English clergymen approved of dancing! Burton quoted the Bible to the effect that "there is a time to mourn, a time to dance," and then he said:

But these, you will say, are lascivious and Pagan dances. 'Tis the abuse that causeth such inconvenience, and I do not well, therefore, to condemn, speak against, or innocently to accuse the best and pleasantest thing (so Lucian calls it) that belongs to mortal men. You misinterpret. I condemn it not; I hold it notwithstanding an honest disport, a lawful recreation, if it be opportune, moderately and soberly used. I am of Plutarch's mind—that which respects pleasure alone, honest recreation, or bodily exercise, ought not to be rejected and condemned. I subscribe to Lucian—'tis an elegant thing, which cheereth up the mind, exerciseth the body, delights the spectators, which teacheth many comely gestures, equally affecting the ears, eyes, and soul itself.

So Siegfried Burton and Fañer Mather destroy each other, and the dance, in all its ever changing styles, continues to trip across Shakespeare's stage and down Longfellow's corridors of time.

CAFE KAFFIRS

Holden, in his book on "The Kaffir Race," says that Kaffirs "are able to put every part of the body into motion at the same time; and, as they are naked, the bystander has a good opportunity of observing the whole process, which presents a remarkably odd and grotesque appearance; the head, trunk, arms, legs, hands, feet, bones, muscles, skin, scalp and hair all in motion at the same time; with feathers waving, tails of monkeys and wild beasts dangling, shields beating, and accompanied by whistling, shouting and leaping. There is perhaps no exercise in greater accord with the sentiments and feelings of a barbarous people, or more fully calculated to gratify their wild and ungoverned passions."

Our modern dances among ladies and gentlemen of various degrees of culture are composed of a selection from the movements of the Kaffirs and other savages, with several movements omitted and the remaining movements much less violent. But fundamentally the dances are the same—they express the joy of physical life and the vitality of youth.

Perhaps the first sign of culture in a Kaffir will be seen when he begins to moderate his movements a bit and grows less violent. Probably a Kaffir who moved only his bones and hair would be a weird looking object. Some of the highly cultured dancers in New York move nothing but their feet and fall a long way below the Kaffir standard.

A PEACE FIGHT

A cantata is the cause of all the trouble. It was written by Camille Zeckwer and sent in to compete for the \$100 prize offered by the Manuscript Music Society of Philadelphia for the best cantata on peace. The jury said the work was too long and that the other compositions sent in were not good enough. So the \$100 remain in the bank and Camille Zeckwer gets no prize because he sent in more than a hundred dollars' worth of music. We recall that Byron said a kiss's strength was to be measured by its length, but evidently the Philadelphia jury measures by another standard. This trial-by-jury system has its drawbacks. King Alfred the Great no doubt thought he was doing a very fine thing when he established it about 1,000 years ago, but we are certain that many a man has found jury judgment very unsuitable for his peculiar requirements. Why should length be objectionable. It is easy to cut down. Why not omit every third page, or fourth measure, or bisect the pile of MS? The harmonic jars and jolts and jerks resulting from the omission of certain measures or pages would only add zest and the tang of modernity to the music. If the cantata is on the jazz order no-one could tell whether pages were omitted or added. If the music is written in the formal, contrapuntal, academic manner that used to bore our ancestors and drive them to the alehouse and the gabled inn then surely this advanced, enlightened, moral era of prohibition ought to welcome music that sounds drunk and depicts the joys of delirium tremens.

OPERAS IN ENGLISH

Once more we take up our cudgels in defense of the English language. It may seem absurd to a literary man to learn that the language of Shakespeare's eloquence and Milton's grandeur requires the support of a musical journalist's pen. But the average man at an operatic performance in English is not a literary expert. He is only conscious at times that the music he hears with the English words is not always as smooth as it was with the original French or German or Italian text. He seldom blames the translator as much as he blames the language. He may not know that English is terser, shorter, more direct than the other languages, and that the translator is obliged to use many more English words than the translation requires in order to find syllables for the number of notes the composer has fitted to the foreign text.

The man who has never translated a song poem and tried to make it fit the notes and accents of the music composed to the foreign words has no idea of the difficulty of the task. Foreigners have an irritating way of telling us how fine the poem is in the original and how bad it is in English. We are usually in agreement with him as to the inferior poetic quality of the English of translated songs, but are sometimes unable to understand the original tongue sufficiently well to see its poetic beauty.

Translations at best are but poor substitutes for poetry. The beauty of a poem does not consist so much in what is said as in how it is said. We do not go to a poem for information, but for beauty of expression. The finest poems of Milton, Byron, Keats, Swinburne, make very dull reading in prose form. He would indeed be a very foolish man who selected a poetical form of expression to convey precise information. Poetry comes half way between plain prose and music, which can convey no information at all. It follows, therefore, that when we destroy the verbal art of the poet and merely give his meaning, we ruin the poem. It is as if we reduced the lustrous milky pearl to a worthless heap of lime. When we translate a poem we destroy the word house in which the poet has lodged his thought.

Cervantes says: "I think this kind of version from one language to another is like viewing a piece of Flemish tapestry on the wrong side, where, though the figures are distinguishable, yet there are so many ends and threads that the beauty and exactness of the work is obscured and not so advantageously discerned as on the right side of the hangings." If merely to translate a poem to another language without losing the poet's beauty of expression is almost impossible, what shall we call the task of making the translation fit the original in similarity of accents and number of syllables? Who could fit Pope's line, "To err is human," to music that had been composed to the original Latin line, "Humanum est errare"? The Latin has seven syllables and the English has five. The translator must add two syllables for the sake of the music and make his English line weaker and heavier. Schumann's song, "Widmung," has a German text beginning, "Du meine Seele, du mein Herz." A literal translation to fit Schumann's music would have to read, "Thou my-ah soul-ah, thou my heart," which is comic. The figures of speech of the German language are more like the English than those of the French, but the troubles that come from differences in the number of syllables and dissimilarity of rhymes, as well as the peculiarities of accent, make the task equally hard in all languages.

Even though the number of syllables happened to be the same in the two languages, and the accents also coincided, there still remain the rhymes to bother the translator. In order to preserve the rhyme he is frequently obliged to torture his lines into an unnatural construction.

The translators of English into Italian, for instance, which is usually considered the easiest language for song, have the greatest difficulty in knowing what to leave out when fitting the many syllables of Italian to music composed for the few syllables of English.

It is not treating any language justly to judge of it in a translation fitted to musical phrases composed for another language. Yet we defend translations. Any kind of a translation which is understood is better than a fine original which is incomprehensible. Perhaps it is just as well, however, that some opera librettos are not translated. They are too foolish to bear the fierce light of an exact translation.

LOCKPORT HAS BRILLIANT AMERICAN MUSIC FESTIVAL

(Continued from page 5.)

wealth of melody and exceedingly sensitive musical workmanship. A debutant, Sara Lemer, played violin pieces by Spiering, Grasse, Cadman, and Gardner, and pleased her hearers strikingly. Bessie Bown Ricker, a justifiably great favorite in Lockport, and just returned from a year of Y. M. C. A. entertainment in France, was received with thunderous acclaim, and quickly proved that her absence abroad had not deprived her of any of her art as an elocutionist and interpreter of child life in verse. She fills her work with deft touches that alternate between delicate comedy and deep sentiment and in her line stands absolutely unapproached. She was in such demand that she had to make five appearances during the festival and each one was an unreserved triumph.

On Monday evening Marie Sundelius captivated her hearers completely with her clearness of voice and her finished interpretations. She gave among other things, airs from "Shanewis" and "The Temple Dancer," a fervid, effective song by Walter Kramer, and Vanderpool's "Heart Call," which fairly reached the hearts of the listeners with its warm beauty. Arthur Middleton, in glorious estate, thrilled everyone with his rich and sympathetic tones. He scored particularly in songs by Kernochan, Reddick, Fredrick Gerhardt Downing, a contralto of smooth, well placed voice, won her full share of plaudits in the "Spring Song" from "Shanewis" and other numbers. Oliver Denton gave MacDowell's "Eroica" sonata a virile, finely wrought reading, brilliant in technique, beautiful in tone coloring. He is a significant pianist.

Harry J. Gilbert and J. Warren Erb were the official accompanists at the foregoing and all the other concerts, and left little leeway for a critic to choose between them. Not a slip marred their work and at all times the accompaniments were not a matter of routine but a clean cut and carefully worked out supporting force. They represented a tower of strength so far as their part of the performances was concerned.

SPEAKERS AND ARTISTS ALTERNATE.

Yeatman Griffith was to have conducted the round table on singing, on Tuesday, September 2, but he arrived too late, and his duties were taken over by Katherine Evans Von Klenner, who presided ably and authoritatively.

The most impressive vocal matter of the session was

Adele L. Baldwin's paper on "Diction," an unusually logical, well written, and convincing essay, most expressively delivered. Charles E. Watt, editor of Music News, made a thoughtful and thorough address called "What Next," which met with general approval. In some very picturesque phrases he treated with lovely sarcasm a certain musical alliance started by a musical editor who is known sometimes as George Washington II and on other occasions as Beelzebub. Mr. Watt said some forceful and valuable things, too, about Americanism and American music. He advises our native musicians to be practical and businesslike rather than filled with futile idealism and ridiculous pride. Earle Tuckerman, a well schooled baritone, sang Frederick Vanderpool's "Values," that ever popular song, and scored also in an atmospheric piece by Guion, called "De Ol Ark's a Moverin'."

Edna F. Indermaur, a contralto, had success with the music of La Forge, Mrs. Beach, Dichmont, etc. James Liebbling, cellist, played with suave tone and polished delivery an "Intermezzo" and "Berceuse" by Max Liebbling, and a very charming and brilliant "Humoreske" by Boyle, which had to be repeated. Cleveland Bohnet, pianist, was liked greatly in intelligent and resourceful readings of Homer Grunn's graphic "Song of the Mesa" and "The Flute God," two sketches by Griffes.

In the evening Lila Robeson held her audience with her full and well controlled organ and sincere interpretations. She made her best effects in Vanderpool's appealing "Regret" and La Forge's "When Your Dear Hands." Frederick Gunster conquered the Lockporters unconditionally with his velvety tones and elegant musical style. He is a ballad singer par excellence and makes his voice do all the paces from light lyric utterance to deepest dramatics. Horsman's "The Dream," Berthold Neuer's "The Pines," and Reddick's "Standin' in de Need o' Prayer" made the house rise for Mr. Gunster with delight. Mme. Sturkow-Ryder, the pianist, is another Lockport favorite and most deservedly so. She elected to play her own works, a stylistically correct and contrapuntally convincing "Little Suite" in the ancient mode, and an ultra modern "Fantasie Pastorale," a series of sketches representing impressions received during her childhood walks in one of the parks at Chicago, where there is a zoo. "The Sunday Crowd," "The Monkey-House," "The Bengal Tiger," "The Boa Constrictor," "The Polar Bear," "Pelican and Ducks," "Sea Lions," are a few of the little pieces. Let it be said with reserve, that in some respects this was the most important composition heard at the festival. The mor-

ceaux are not imitative but impressionistic. They are in the ultra modern manner, technically dazzling, colored with rare harmonic skill, and filled with sly humor. Mrs. Ryder played the work stunningly and it made a real sensation. It is every whit as clever and interesting as the Moussorgsky "Exposition Pictures" which Harold Bauer introduced in this country. Melvena Passmore, a coloratura soprano, showed youthful verve and exuberance of temperament. Her best sung numbers were Mana-Zucca's tuneful "A Whispering" and "Sleep, My Darling." Mary M. Howard's "The Piper Hears the Summer Calling" made an emphatic hit with its fresh motive and facile build.

MIDWEEK MUSIC IN CRESCENDO.

Steadily the enthusiasm of the attending music lovers waxed as the week went on. The Wednesday morning session had the vocalists, Adelaide O'Brien, Florette Oliver, Mabel Swick, Mary B. Scott (a well prepared pupil of Mme. Von Klenner), Minnie Carey Stine (who gave a lovely rendering of Fay Foster's very fine song, "Were I Yon Star") and Ruth Helen Davis. In the afternoon baritone Edward Eilert, Aeola Martin, and Louise Boedtker continued the morning contest for a prize. The last named young lady won the coveted honor, a later solo appearance at one of the regular festival concerts. Harvey Hindermeyer endeared himself to the house with his smooth, silver timbred voice and straightforward, sincere work, received with mighty applause. A. Walter Kramer's "The Faltering Dusk" and William Reddick's irresistibly propulsive spiritual, "Wait 'Till Ah Put on Mah Crown" were the leading successes of the Hindermeyer groups.

The morning session brought a talk, "The Passing Show in Music," of which the Lockport Sun and Journal wrote:

The speaker said the subject allowed him to discourse on anything and to skip around like a grasshopper. In a few lines it is impossible to do any sort of justice to Mr. Liebbling's talk with its serious and significant thought underlying every line of its spontaneous wit. He is broad, fair, and kindly in his attitude toward his compatriots and colleagues in music, earnest in his search for the weaknesses which handicap our musical progress in order that he may suggest their remedy.

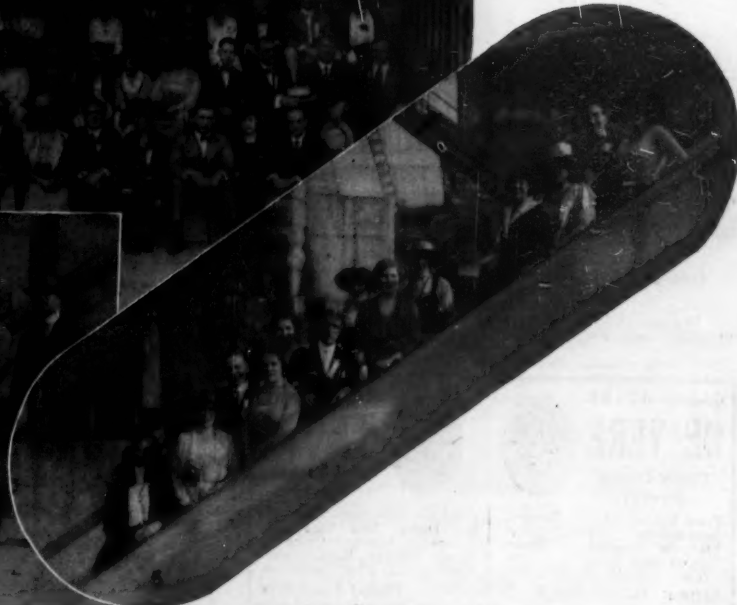
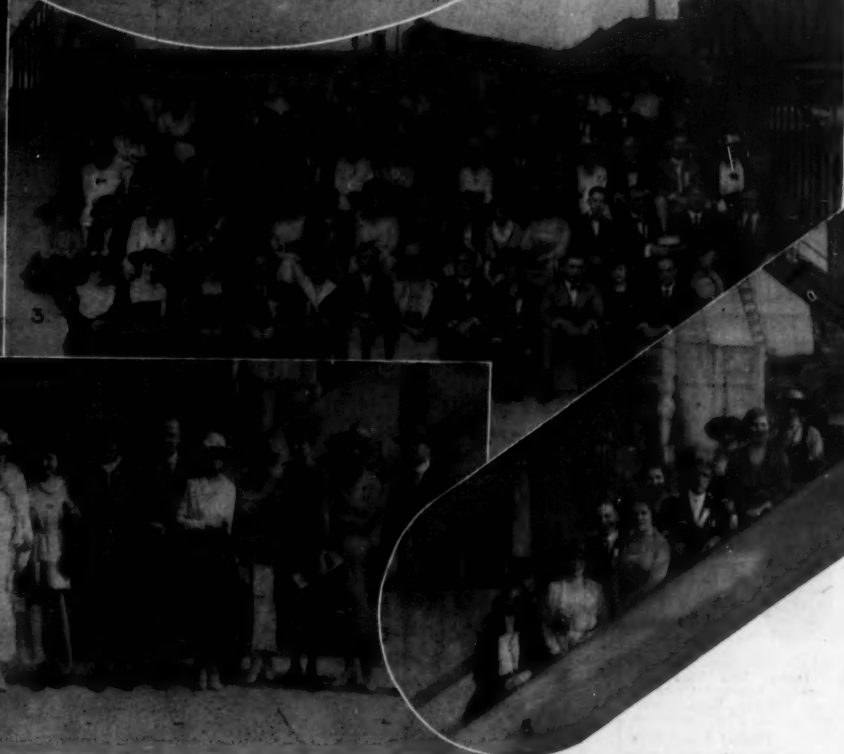
He feels that American music is not yet distinctive but more or less modeled on the music of Europe. "As yet, we have produced no great genius whose path-breaking music can make the world say, 'This is new.' Our taste is primitive. We like best as a nation the music which deals with the things we know best and admire most the music of home, love, nature. We have not become so blasé

(Continued on page 28.)

THE PHOTOGRAPHER AT THE LOCKPORT AMERICAN MUSIC FESTIVAL WAS KEPT BUSY SCOUTING ABOUT IN THE TRAIL OF THE MANY CELEBRITIES AND THEIR FRIENDS GATHERED THERE.



(1) Composers at the National American Music Festival. Left to right: Horace Clark, Yost, Gilbert, Sturkow-Rider, Burleigh, Gilbert, Fisher. (2) The winners of the young artists' recitals: (left to right) Aeola Martin, pianist; Ralph Soule, tenor; Louise Boedtker, soprano. (3) A few of the artists and guests at the festival, photographed on the steps of the famous Locks. (4) Some of the pianists at the festival: (left to right) Wild, Bohnet, Siedoff, Erb, Sturkow-Ryder, Peterson, Thompson, Harry Gilbert, Peck, Martin, Williams, Beritt, and Arthur Klein. (5) The ladder of fame—a happy bunch.



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THE CARUSOS ARE BACK FROM ITALY.

Left to right we see Enrico Caruso, Jr., age fifteen, Mrs. Caruso and Enrico himself, as they appeared on board the steamship Giuseppe Verdi, on arriving in New York last Wednesday, September 3, on their return from their Italian home where they have spent the summer. The New York dailies, as usual, devoted a great deal of space to the arrival, for Caruso has always been "news" value, and now that he has added an American Mrs. Caruso and brought over his son, he almost doubles in news value. Caruso said that the stories about his poor neighbors near Florence having appropriated his cheese and wine were perfectly true and he was very provoked about it, too, for they only did so after he had set out a feast in their honor and allowed them to judge of the quality of the viands which they afterwards confiscated. Enrico, Jr., said he wouldn't be a tenor for anything, or words to that effect, principally because nature had made him a baritone; but he preferred to be an electrical engineer and is going to study that profession here. Mrs. Caruso said she was glad to be home again and only sorry that her parents apparently had not yet become reconciled to her marriage, for they were not at the dock to meet her, although the rest of her family was present in large numbers. Then Caruso said that he is going down to Mexico the middle of this month to sing a series of concerts at \$10,000 per; also that Carranza had personally guaranteed his safety while there. Most any of us would go to Mexico under those conditions.

**Eleanor Brock, a Rising Star
in the Singing Firmament**

Eleanor Brock, a native of Morgantown, W. Va., who was initiated in the art of singing by Dr. Louis Black, director of the School of Music at the State University of that city, has been selected by Alessandro Bonci to sing with him on his concert tour next season. During Bonci's

prove to be one of the agreeable musical surprises of the coming season.

Galli-Curci Divorce Suit

The latest step in the Galli-Curci divorce suit is an amended bill filed by the prima donna in Chicago last week, in which new charges of infidelity were brought against her husband, Luigi Galli-Curci, specifying several definite instances. This amended bill reiterated many of the former allegations of cruelty as well. The case is expected to come up in October before the Superior Court of the State of Illinois.

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ELEANOR BROCK,
Pupil of D. M. Valeri.

last concert tour in America Miss Brock, who was then a very young girl, sang for the Italian tenor. After hearing her, Mr. Bonci remarked: "A very beautiful voice, and some day I hope you will sing on the same program with me." This wish has now become a reality.

Miss Brock came to New York three years ago and has been finishing her vocal studies in the metropolis. Last winter, when the announcement was made that Bonci would visit America, a test record of Miss Brock's singing was made and sent to Bonci in Italy. The tenor was so delighted with the beauty, clarity, range and agility of the soprano's voice that he called her, in Italian, "Un rossignolo del sud," meaning a "Southern Lark," and requested his manager, Jules Daiber, when making concert bookings for him, to include this talented artist. Miss Brock will be heard in various duets with Bonci, as well as in some of the famous coloratura arias. The singer's achievements are uncommon, and she undoubtedly will

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WHAT THE NEW SYMPHONY WILL PLAY THIS SEASON

Artur Bodanzky, Conductor, Says That He Has a
Fancy for Seal Harbor and for Brevity and
Enjoyment in Orchestral Programs

"Yes," said Artur Bodanzky, conductor of the New Symphony Orchestra, seated in the room at the Hotel Astor which is to be his home until Mrs. Bodanzky and the children come down from Mount Desert on October 1. "Seal Harbor is by far the loveliest place I have ever seen in my life, and I have already adopted it for my permanent summer home. It combines the Riviera and Switzerland, with a pine forest thrown in that you will hardly find in either place. It is more like a dream than reality. And now I've had to come down here in the worst heat of the summer, not to mention the mosquitoes!"

"At that," interjected the MUSICAL COURIER writer, "I imagine it wasn't all play at Seal Harbor. You must have been pretty busy getting ready for the coming winter's work. What is the latest news of your orchestra?"

"Ah, we shall hardly be an orchestra until September 10, when the rehearsals begin. As far as the personnel goes, we have spared absolutely no expense to get the best men available and, with a month of rehearsals, I expect to have an organization that nobody need be ashamed of when the first concert comes. Such men as Arkady Bourstin, the concertmaster; Cornelius Van Vliet, the solo cellist; Maquarre, first flute; Le Roy, clarinet soloist; Capodiferro, first trumpet, and a number of other first desk men, are as good as can be found anywhere in orchestral ranks, and I am anticipating great pleasure in working with them. But that is for the future. My summer's work has been preparing the programs, and a particularly difficult task on account of the practical impossibility of getting new music from Europe, or even old music. For instance, I haven't been able to get hold of a score of the Bruckner fourth symphony—the only one of his I am playing," he hastened to add as the visitor raised his eyebrows. "It's much easier to make twenty programs than the ten that will constitute my New York schedule this season, for with ten it's a question of what can be eliminated. However, I have gone from the standpoint that the object of a concert is first of all to bring enjoyment to the hearers; and secondly, I have done my best to avoid long programs."

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There may be one or two that will fill two hours, but most of them won't run over one hour and three-quarters with the intermission included."

"May I see them?"

"Certainly. I'll read them to you. The first pair of concerts will open with Wagner's 'Faust' overture. Then comes Loeffler's 'Pagan Poem' and the Beethoven C minor symphony. Jacques Thibaud will be our first soloist, playing the Brahms concerto at the second concert, which will begin with Mendelssohn's 'Ruy Blas' overture and also list Debussy's 'Iberia' and two numbers from Berlioz's 'Damnation of Faust.' The third program will have an interesting novelty, the first performance of Ernst Bloch's symphonic poem, 'Hiver Printemps,' and beside that the Gluck 'Iphigenia in Aulis' overture with Richard Wagner's ending, David Stanley Smith's 'Prince Hal' overture and the Schubert great C major symphony. Harold Bauer is to play the 'Emperor' concerto at the fourth pair of concerts, and the orchestra will play a tone poem of Liszt's that is little known here, 'Orpheus,' as well as the Schumann 'Rhine' symphony, another work that is comparatively seldom heard. On the fifth program I have invited Henry Hadley to conduct his own 'Salome,' one of the best American works I know, and I shall lead Wagner's 'Flying Dutchman' overture and the fourth Brahms symphony. Sergei Rachmaninoff is to play the revised version of his first piano concerto with us at the sixth pair, which will have an all-Russian program, including Gliere's poem, 'Ilia Mourometz'—done only once before here, I believe—and the Glinka 'Russian and Ludmilla' overture. At the seventh concert I shall play César Franck's seldom heard symphonic poem, 'Le Chasseur Maudit,' the Wagner 'Siegfried Idyl' and the fourth Bruckner symphony. Guiomar Novas is to play the Mozart D minor concerto with us on the eighth program, while the orchestra will play a Pergolesi concertino in F minor for strings, in San Franko's finely edited version—I don't think that has been done here—and the Elgar variations. At the ninth pair of concerts Leopold Godowsky will play the Chopin F minor concerto, while our part of the program will have the Weber 'Freischütz' overture to begin with and Strauss' 'Heldenleben' for the second part. For the final concert, Fritz Kreisler will be the soloist, playing the Bach A major concerto; the orchestra will begin with a suite 'Piemonte' by Leone Sinigaglia—surely not well known here, if it ever has been done—and end with the Beethoven 'Pastorale.' And that makes the complete set."

"A finely balanced list it is, too," thought the MUSICAL COURIER writer as he rose to go. And if the orchestra demonstrates a playing ability equal to the talent of its conductor in selecting programs for it—as it undoubtedly will—then indeed will New York have a splendid new musical organization to add to its already long list. Wednesday, October 9, the date of the first concert, is looked forward to with the greatest interest by all those who saw Bodanzky show so convincingly last spring what he could do in a very few rehearsals with a scrub orchestra."

I SEE THAT—

The Lockport Festival proved a big boost to American music and musicians.

Eric Delamarter has offered a prize for an organ sonata by an American composer.

Galli-Curci's divorce suit is expected to have a hearing before the Superior Court of Illinois in October.

Paris Conservatoire professors are to teach at the annual summer session at the Fontainebleau School for American music students.

Sascha Jacobsen, violinist, is making a "hit" in Mexico. An actors' and theatrical employees' strike closes 370 Paris music halls and movies.

The Worcester Festival will be held October 6-10.

Marie Tiffany is on a concert tour which will keep her busy all of September and October.

Adolf Tandler is in New York securing soloists and players for the Los Angeles Orchestra.

Frieda Hempel will open her season in Columbia, S. C., October 4.

The Star Opera Company has purchased the scenery, stage properties, and electrical effects of Oscar Hammerstein.

Kathryn Lee is winning recognition for her singing at open air concerts.

Sonya Feinberg, French pianist, will be a member of the faculty at the Malkin School of Music.

Washington, D. C., has organized a new symphony orchestra—the Washington Philharmonic Society.

Sydney and the State of New South Wales have been put on the musical map by the new State Orchestra.

Moiseiwitsch's first appearance in America will be with the New York Philharmonic on November 20.

Adelaide Gescheidt resumed teaching at her New York studio on September 8.

Marguerite Fontrese will appear at the Bangor and Portland festivals with such celebrated artists as McCormack, Alda and Seidel.

Josef Stransky will present European and American novelties at the Philharmonic concerts next winter.

The Gallo English Opera Company launched "The Mikado" successfully at the Shubert Theater last Monday.

Carl Formes, a Herbert Witherspoon artist, is singing in opera in Sydney, Australia.

The Institute of Musical Art of New York City enters upon its fifteenth year of activity October 13.

Wassili Leps dedicated his symphonic poem, "Loretto," to Charles M. Schwab.

The Music Teachers' National Association Convention will be held at Philadelphia, December 29-31.

Los Angeles has a band in which the lightest member weighs 200 pounds.

Pierre Monteux is planning a brilliant season for the Boston Symphony Orchestra.

Many prominent musicians attended Christine Langenhan's Los Angeles recital.

The convention of the International Lyceum Association and Chautauqua gathering of managers and talent is scheduled for September 15 at the La Salle Hotel, Chicago.

Enrico Caruso's son, fifteen years old, is visiting this country for the first time.

The California State Band completed a tour of fifty-two concerts in that State.

Edwin Franko Goldman has become a member of the Advisory Committee of the Park Board of the City of New York.

Nevada Van Der Veer and Reed Miller are back in town. The American Concert Course will give New York City a series of five concerts by American artists.

Twenty thousand persons attended the concert in Central Park given on September 4 in honor of Mayor Hylan.

Adolph Lewisohn, Lawrence Gilman, Alvin Kreech and Clarence Mackay are new members of the executive committee of the New Symphony Orchestra.

Dr. N. J. Eisenheimer accompanied Charles Hackett in a concert at Belmar, N. J., on August 26.

Victor Winton, president of Winton & Livingston, is spending three weeks in the English capital.

Harold Gleason has accepted a position as organ instructor at the Rochester Institute of Musical Art.

Borgild Langaard has been added to the Chicago Opera stars.

The high cost of producing opera forces the Chicago Opera Association to raise the prices of seats.

The soloists to appear with the Chicago Symphony Orchestra have been announced.

Edward C. Dobson, the last of the banjo kings, is dead.

Rosina Galli will introduce two new ballets at the Metropolitan, in "The Jew" and in "Algieri."

Caroline Alchin has written an invaluable book on ear training—"Tone Thinking and Ear Testing."

Catherine Urner won the Ladd scholarship at the University of California.

Charles Wakefield Cadman (composer of "Shanewis") and John Smallman are planning concert tours.

Marie Rappold is singing many of Mana-Zucca's songs. Paris is to have another new music school, the "Ecole Normale."

An organization has been formed called the National Association of Negro Musicians.

Richard Czerwonky has completed two modern sketches for orchestra called "Questions."

Leopold Stokowski has signed a new four year contract as conductor of the Philadelphia Orchestra.

Marion Green continues to win fame in London. Reinald Werrenrath will tour with Mabel Garrison.

Fay Foster is to entertain Pershing's men at Camp Merritt September 15 and 16.

Leo Ornstein has been booked for an extensive Western tour.

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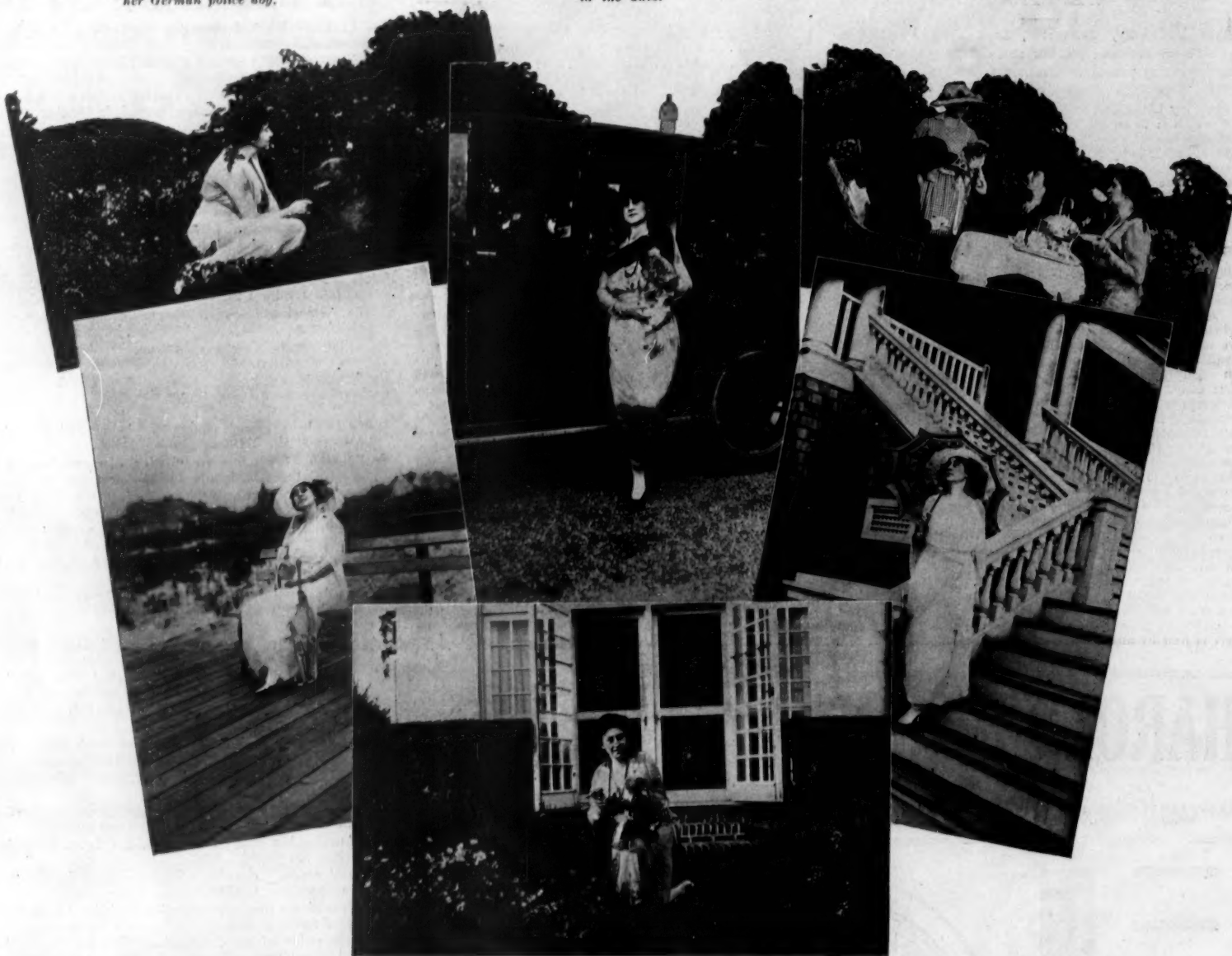
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The contralto and her pets—"Boy" will be seen in the auto.

A tête-a-tête with some friends at tea.



Photos by Illustrated News.

A quiet hour on the boardwalk.

"If Flowers Could Speak!"

Dreaming of musical worlds to conquer.

A FEW GLIMPSES INTO THE VACATION OF EMMA ROBERTS.

Peterson Takes Tacoma Audience by Storm

May Peterson's winning personality and beautiful voice again captivated a Tacoma (Wash.) audience on the occasion of her appearance there with the local symphony orchestra at the Stadium on Saturday evening, August 2. That Miss Peterson loves her work and sings for the joy of singing is evident every time she is heard in public. Two Tacoma newspapers pay homage to the soprano's art as follows:

May Peterson won a permanent place in the hearts of Tacoma music lovers last night. With her sweet, clear voice and unaffected manner, Miss Peterson literally took the audience by storm. Not since the appearance of Schumann-Heink in the first of the summer concert series have any artists won their audiences to so great a degree as the magnetic prima donna of last evening's entertainment. . . . The Jenny Lind version

of the Norwegian Echo Song, as sung by Miss Peterson, had a magnetism all its own and the blending of the vocal and the accompaniment was most skillfully performed. The clear, flute like tones of her lovely voice found a happy medium in this selection.

Sung by request, "The Land of the Sky Blue Water" (Cadman) was most happily received with hearty applause. One of the biggest drawing cards of the evening was "Oh, Whistle and I'll Come to You, My Lad," an old Scotch song which brought whistling from the crowd for several minutes afterwards. They were rewarded with "Carry Me Back to Old Virginny," which brought tears to the eyes of many by its tender interpretation and mellow shading of notes.

Herself resembling a lovely rose, the dainty singer, who was weighed down with huge bouquets, proved an inspiration for "The Last Rose of Summer," which was requested, and responded to with unusual vocal expression and great depth of feeling by the artist.

If before the last group of songs there was any person in the audience not quite won over to Miss Peterson's magnetism, he was compelled to throw off this feeling when the vivacious artist, seating herself at the grand piano, played and sang in a spirited manner "Comin' Through the Rye" and "Dixie." Perfect enunciation, a beautiful voice and sparkling youth together, made these old songs a joy and inspiration to all. After the entertainment Miss Peterson was swamped with new admirers and friends previously made in Tacoma when she was here in March.—Tacoma Sunday Ledger, August 3, 1919.

To May Peterson thus far belongs the honors of Tacoma's musical festivals. Last night's concert in the Stadium drew the

biggest audience of the series, and it was also the most enthusiastic. The prima donna from the Metropolitan Opera Company must be given the personal credit for the great outpouring, since she was unsupported by other soloists or attractions except the local symphony orchestra under John Henry Lyons and her excellent accompanist, Edgar E. Courten.

Most generously did the artist reply to demands for encores, singing more than half a dozen smaller gems, to many of which



Photo by Illustrated News.

MAY PETERSON,

Soprano of the Metropolitan Opera Company.

she played her own accompaniments, thus giving a charming sense of intimacy to such personally appealing songs as "Comin' Through the Rye," "Dixie" and "The Last Rose of Summer." "Songs My Mother Taught Me," by Dvorak; "Cradle Song," by Rimsky-Korsakoff; and a difficult aria from Mozart's "Marriage of Figaro," were some of her most effective programmed offerings.—Post-Intelligencer, August 3, 1919.

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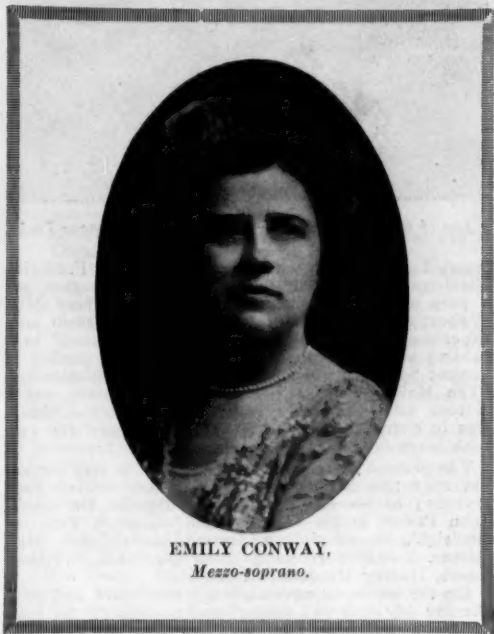
OPEN THIS SUMMER

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Emily Conway Again to Appear in Concert

After an absence of several years, Emily Conway, the possessor of a mezzo-soprano voice of unusual quality, will return to the concert stage during the coming season. Mrs. Conway formerly was heard on many occasions with the Philadelphia Symphony Orchestra, with important oratorio organizations, and also frequently in recital. The singer has continued studying assiduously during the past few years, and her repertory in song, oratorio and arias is of unusual number and importance. Mrs. Conway is



EMILY CONWAY,
Mezzo-soprano.

an artist-pupil of Isidore Luckstone, and that pedagogue has paid her the compliment of acting as her accompanist in public. Mrs. Conway's voice is one of fine carrying power and exceedingly beautiful contralto quality, with a full, ringing high range.

George E. Shea Pupil Holds Important Position

A teacher who has studied with George E. Shea, the New York voice authority, is this year at the head of the vocal department of the Wisconsin College of Music, the largest and oldest music school in that State. It is a tribute to Mr. Bronson's vocal, musical and mental attainments that he is to be his own master in the direction of his department. And his fidelity to his former teacher is also a tribute to Mr. Shea, to whom he writes: "This letter would not be complete without a voice report. I can say in this respect, better than ever."

Ida Gardner Married

The wedding is announced of Ida Gardner Greason, of New York, and Louis Underwood, a banker of Lynn, Mass. The marriage took place August 16 at the bride's summer home, Camp Bluebird, on the Ausable River, near Wilmington, N. Y. The ceremony was held beneath a great tree on the bank of the river, with the Rev. Fred Winslow Adams, of Springfield, Mass., officiating. Mrs. Underwood is a well known contralto, better known in the vocal world under her professional name of Ida Gardner.

Becker to Introduce Improved Piano Method

Gustave L. Becker is another of the New York piano teachers who will reopen his studio in Steinway Hall on September 15. Mr. Becker spent his vacation at Mt. Pleasant, N. Y., and during the summer he has worked out some improvements—short cuts—towards higher perfection in piano playing. He believes this is accomplished by eliminating all superfluous and redundant practice material and by co-ordinating in the most interesting and enlightening manner all that is essential towards practical musicianship, technical proficiency and artistic refinement.

Vanderpool's Songs Programmed Frequently

Recent programs that have contained Frederick W. Vanderpool compositions include the following: Martin Rich-

ardson, tenor, at Lake Mohonk Mountain House, on July 5, "Values"; Henri Scott, baritone of the Metropolitan Opera House, at the Pennsylvania State College, on July 25, "Values"; Elsa Lyons Cook, soprano, at Briarcliff Manor, N. Y., on July 23, "Values"; Baeda Ericson, soprano, Casper, Wyo., on June 24, "A Song for You"; Katherine Athens, soprano, Casper, Wyo., on June 24, "Love and Roses" and "My Little Sunflower"; Joseph Guttridge, tenor, New York, June 21, "Values"; Marion Vecki, baritone, Fairmont Hotel, San Francisco, July 20, "Ye Moanin' Mountains"; Marion Vecki, baritone, San Frisco, July 27, "Values"; Lida Carnahan, soprano, University of California, July 27, "Values"; Kathryn Lee, soprano, Willow Grove, July 23, "Regret" and "Values"; George Reinher, tenor, Lake Placid, July 27, "Values."

The Value of Music in Reconstruction

Music has entered the great military hospitals to become a potent factor in the work of reconstruction which is engaging the time, attention and effort of a large and important part of America today. Since the mobilization of the American Army for the world war, music has taken a role of ever increasing importance in martial affairs.

Until the present time, the chief function of music, officially recognized, was to serve in the auspicious moments of military life, at parades, funerals and reviews. But when the recent call to arms sounded, music went into the ranks. Of course, there are songs sung by soldiers about their camp fires that have become immortalized, but never until the world war was music recognized as necessary to the efficiency of the fighting man.

Partly from the success which music—so strangely linked with bloodshed and suffering—achieved in France, and partly from the growing appreciation of the com-

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munity, it has entered the hospitals. For if music is good for a man's morale when he needs stimulus to continue physical effort, the same man will find it useful when he is recuperating from the strain and dire effect of such activities.

Then, too, the boys wanted music. The visits of musicians to the hospitals were always eagerly hailed, and on the slightest provocation the boys would join in the song, humming, perhaps, or whistling softly, but coming in on the chorus.

Recognizing the need and desire of the patients, the Red Cross placed musical instructors in the hospitals. Orchestras and jazz bands were formed, at first with the idea of amusing the men; later the boys were encouraged to have an objective in view, to study for the pleasure of accomplishment.

There were many strange combinations formed in this way. For instance, at Colonia a popular group is the "Legless Quartet," every member of whom has lost both legs. Because the larger number of amputations are leg, string instruments are greatly in favor, guitars, ukuleles, banjos, mandolins, and lessons are given on these instruments to the boys. Many of them have been fond of music from early youth, but finances, time, or opportunity prevented their acquiring a knowledge of the instrument, and now during the long, weary hours of convalescence they at last realize their ambition and appreciate it even more because it was withheld for a time.

Because it is easy to carry, the mouth organ is a favorite instrument with the men who have lost an arm.

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All the instruments for the men are furnished by the Red Cross, whose agents scour the surrounding town sites in vain endeavor to purchase instruments, and return to the hospitals resembling Santa Claus, there to receive a as cordial a reception as was ever tendered that Yuletide personage.

But while music is useful in a recreational way, it is serving an even greater use with the blind. The hearing of these men daily becomes more acute, and therefore sounds are appreciated more. Orchestras in which the members are all blind have been formed and play well. Then this orchestra will play for the dancing. The rhythm gives the men confidence to step out alone, which is a feat that frightens the man who has recently lost his sight. Occasionally there are ludicrous collisions, but the men soon learn to know the location of couples by the floor vibrations. But music is not kept for the maimed and blind alone; it is a favorite panacea for the mental ills of the tuberculars, who, equipped with a Red Cross instrument, are enabled to amuse not only themselves but other patients as well. The shell shocked and insane find relief and inspiration under the effect of music, and it frequently serves to lead them back to a normal attitude.

Of course, the selections chosen by these new musicians are seldom of a high classical order. However, it is rhythm and melody that will carry them back to civilian life and propagate an interest in music that will gradually advance the art. At present music is filling a great need in the work of reconstruction, furnishing pleasant recreation that does not grow irksome, but stimulates the morale of the men and thus leads them back to health and industry.

Francesco Daddi Reopens Studio

Francesco Daddi, the distinguished member of the Chicago Opera and Ravinia Park companies, has just reopened his studio in the Fine Arts Building, Chicago, after concluding another successful season at Ra-



FRANCESCO DADDI.

vinia, where he appeared in many roles, scoring heavily as usual with the patrons of that delightful summer operatic resort. As stated repeatedly in these columns, Mr. Daddi specializes in voice placing and coaching for opera, stage and recitals.



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LOCKPORT HAS BRILLIANT AMERICAN MUSIC FESTIVAL

(Continued from page 23.)

that we can see no beauty in the simple things of daily life, and it is to be hoped we never shall. Yet, it is desirable that our art shall be clothed in the elegance of kid gloves rather than the woolen mittens of the present."

Mr. Liebling rightly holds that our standards will be raised when the children, especially the boys, shall be trained to have the proper regard for music, when the college youth shall have as much respect for the "man of brain and music as of brawn and muscle." News papers and music publishers have a great part to play in the uplifting of popular taste, as have the present movements of community singing and especially the introduction of music in the schools.

Lina Conkling sang with soul and a moving voice. She has a sure artistic future. Elizabeth Siedhoff did Campbell-Tipton's "Sonata Heroic," a big fibered work, and she provided a serious, reflective and poetical version of it. Miss Siedhoff takes her art in an intensive spirit, and in that sense it reaches her auditors. As an encore she gave a "Reverie Poetique," by L. Liebling. She played also a colorful work by A. Walter Kramer, called "At Evening." Marguerite Potter, a contralto of charm and tonal variety, performed in Indian costume and was heard in songs of Indian character.

The evening concert was an ovation for Charles W. Clark, the famous baritone; Arthur Hartmann, renowned violinist, and Wynne Pyle, celebrated pianist. Clark was in vibrant vocal trim and carried the crowd by storm. He is as satisfying an artist as ever. Two numbers by William Arms Fisher, "Don't Be Weary, Traveler," and "Little Wheel a-Turning in My Heart," were splendid examples of finely felt writing set in a perfect musical frame. Arthur Hartman, as pure in tone, flawless in taste, and sure of finger as always, delighted the laymen and professionals alike in his arrangements of Vivaldi, Tchaikowsky, Poldini, etc., and in a group of his own sympathetically conceived and definitely wrought compositions, "A Cradle Song," "To a Humming Bird," "Air," "Waltz," etc. Wynne Pyle was magnificent in MacDowell's "Keltic" sonata, done by her in truly heroic style, but with full presentation of all its lyric beauties and its tonal and rhythmic possibilities. This pianist is in superb form now and reached truly remarkable heights last Wednesday.

Florence Macbeth is a singer who dispenses serene joy with her winsome face and personality no less than with her pure tones and refined delivery. She is an artist who never disappoints, because everything she does is the result of intelligence aided by thoroughly schooled art. She was captivating in "Moonlight, Starlight," that dainty conceit by Hallett Gilberte, and a tonal benison in Vanderpool's "Values" and MacFadyen's "It." A trio, "Serenade" (dedicated to the festival), by Leonard Liebling, was played by the composer-pianist; James Liebling, cellist, and Arthur Hartman. Of the Gilberte song, Prof. Robert A. Bartholomew, the well known Lockport music connoisseur, wrote in the local paper:

"Moonlight Starlight" was indeed welcome for several reasons. First, it gave the singer an opportunity to display her ability to handle exacting runs, cadenzas, staccato passages, etc., with the greatest ease and facility. Furthermore, this was the first song of its kind to be presented at the festival this year. It is to be regretted that American composers do not produce more coloratura songs of this type; however, it may be that all writers do not possess the versatility found in that splendid composer, Hallett Gilberte, who gives us an interesting product no matter what the type of composition. "Moonlight Starlight" should surely be a popular number with coloratura sopranos.

OF SINGING, NO END.

Thursday morning, September 4, brought a round table session on piano, with a breezy, highly instructive talk by Lynn B. Dana, and discussions by Cleveland Bohnet, Elizabeth Siedhoff and others. Alma Hays Reed, soprano, had a rousing reception in Harry M. Gilbert's very pleasing "Echoes"; Kathryn Meisle, contralto, was helped to success by Frederick Vanderpool's tender "Ma Little Sunflower," and Dr. Carver Williams, bass, made an excellent impression with his unaffected delivery and earnestness, qualities that found quick general response. Mana-Zucca's "At Tapertime" was the best example on the Williams program. Lillian May Ginrich, soprano, also sang her way into pronounced favor. Adolph M. Foerster's trio in D, op. 83, is a scholarly, closely knit opus, with a wonderfully stimulative first movement, and two others of interesting content. This musician always says something exceedingly worth while when the creative muse answers his call. Gaylord Yost, James Liebling and J. Warren Erb played the Foerster trio understandingly, and in the second movement (intermezzo) with refreshing grace.

Mabel Corlew Smith is a singer who never fails to register a vital message. She is wholesome, versatile, quietly masterful. Vanderpool's "A Song for

You" and Fay Foster's "When Lovers Part" had uncommon presentations, vivid, convincing. A new Gilberte cycle, "Songs of the Seasons," proved to be one of the great favorites of the week. The four pieces evoke atmospheric suggestion, and are fascinating in melodic and harmonic ways. Edith Thompson played piano solos exceptionally well, three MacDowell numbers revealing her at her best. James Liebling contributed musically fine spun publications of cello numbers by himself ("Valse Scherzo") and Hadley and Nevin.

CLOSING DAY ATTRACTIVE, TOO.

The Friday morning program, September 5, gave opportunities to Myrtle Thompson, pianist; Howard Slayman, baritone; Rose Schwindler, mezzo-contralto; Harold L. Branch, tenor; Reba Dal Ridge, mezzo-soprano; Edith Crill Wild, dramatic soprano; Ralph Soble, a tenor of marked potentialities and present very acceptable accomplishments.

Marguerite Ringo, in Foerster and Fay Foster works, was good to hear. George W. Pound, general counsel and manager, Music Industries of the United States Chamber of Commerce, was listened to with deep interest in his talk, "Making America Musical." Marie Sidenius Zendt, soprano, was the second singer on the program. Gaylord Yost, the skilled and popular violinist, appeared in his little suite, "Evening," three short

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numbers of poetic nature, and garbed in modernistic dress of arresting pattern.

The Rubinstein Chorus, of Buffalo, under Mary M. Howard's direction, had a splendid reception. And it did splendid work, too. Easy and accurate in attack and always solicitous in tone production, the organization showed unmistakable artistic mettle. In some spirituals arranged by Miss Howard and her own "Bugle Song" and "Love Leads the Way," the audience found its greatest enjoyment, and the composer-conductor was feted accordingly. Lucille Stevenson, the soprano, is a singer of rare attainments, chief of which is an intimate knowledge of interpretative art. She makes miniature tone poems of her songs. Cecil Burleigh played the violin in his own "Ascension" sonata, with pianist J. Warren Erb, and again displayed his power as a writer of strongly individual expression with a foundation of dignified musical form and a keen melodic sense. "To the Prairie," "Hills," "Fairyland," "The Fisherman," were a Burleigh group that struck a fanciful and suggestive vein and moved the audience to strong applause.

Friday evening marked the annual "high jinks" of the artists when they let down a bit and give a mirthful entertainment, vaudeville and the like. It was a true variety bill to see Frederick Gunster impersonate



A few of the venturesome on the gates of the famous Locks.

Harry Lauder, laugh with Harry Gilbert and Frederick Vanderpool in riotously funny musical monologues, get a peep at Bessie Ricker in pink pajamas, hear Mrs. Wilbur, eighty-five years old, play old American airs, experience Lucille Stevenson as "Chicago Lucy" in a cabaret song, glimpse Mrs. Sturkow-Ryder, garbed in ancient Southern gown, "finger" that imperishable lay, "The Maiden's Prayer"—in fact, the program was a riotous affair riotously received. Leonard Liebling was in charge of the stage, and interspersed the acts with more or less appropriate remarks.

The present writer could not arrange to stay for the Saturday and Sunday programs, which offered such favorites of his as Olive Nevin, Blanche Da Costa, John Powell in his "At the Fair," Gaylord Yost (in Burleigh's second violin concerto), Marie Conde, Mrs. Ricker, Kathleen Howard, Edna De Lima, Winifred Lamb, Harvey Hindermeyer, etc.

On the whole, however, enough was heard to justify the five day visit to Lockport and to keep up the hope of the undersigned that soon the idea of an annual representative one week all-American music festival will strike every one of our native musicians with its full significance, and that hundreds of them will journey from all over the land to share in the seven days of fraternization, concerts, discussions, etc. The next festival should—and will—have an orchestra.

LEONARD LIEBLING.

Hempel Preparing for Concert Tour

Frieda Hempel has just returned from a two months' stay at Banff and Lake Louise in the Canadian Rockies, and has gone to Long Beach to prepare for her long concert tour.

Coenraad V. Bos, the eminent Dutch pianist, who arrived in New York on the Rotterdam last Monday, will be her accompanist this season.

Miss Hempel's concert tour will begin in Columbia, S. C., on October 4. The prima donna's first appearance there last spring was the great event of the music season, and the return engagement was made before the concert was half finished. On October 6 the singer again opens the Civic Concert series of the Atlanta Music Study Club. Miss Hempel's tour covers more than eighty concerts, and she is preparing a program that bids fair to excel her "perfect program" of last season.

Fortune Gallo Presents "The Mikado"

The Gallo English Opera Company began its season at the Shubert Theater last Monday evening, September 8, and scored an indubitable success. Owing to press exigencies it is not possible for the MUSICAL COURIER to print a long review, but it can be said that the company was excellent, individually and in ensemble, that the scenery and furnishings were of the best class, and that the orchestra (under Max Bendix) acquitted itself brilliantly. William Danforth did the title part with unction. Jefferson De Angelis was a traditionally amusing Ko Ko. Louis Cassavant furnished fun as Poo Bah, Warren Proctor revealed a fine tenor voice as Nanki Poo. The Yum Yum of Hana Shimozumi, a Japanese, had charm of manner and tonal sweetness to recommend it. Altogether Mr. Gallo has added another striking artistic success to his long list of operatic triumphs.

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ACROSS THE COUNTRY

Barre, Vt., September 5, 1919.—The Barre Woman's Club has engaged Marion Keeler, the young coloratura soprano of Burlington, to give a song recital in November. Miss Keeler will be assisted by Miss Harris, harpist, also of Burlington.

Boston, Mass.—(See letter on another page.)

Canton, Ohio, September 6, 1919.—The Musical Art Society of Canton has announced some brilliant bookings for the coming season, including Galli-Curci, John McCormack, Charles Hackett and many others who are prominent in the musical world.

The 1919-20 season will be opened by Charles Hackett, tenor of the Metropolitan Opera House, and Frances Alda, one of the leading artists who appeared here last season. The two will be heard in a joint recital in the Auditorium on October 8. This appearance will be Hackett's first in Canton, and plans are being laid to make the occasion a notable one.

Chautauqua, N. Y.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Fort Worth, Tex.—(See letter on another page.)

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Oakland, Cal.—(See "Music on the Pacific Slope.")

Ravinia Park, Ill.—(See letter on another page.)

San Antonio, Tex., September 3, 1919.—The Fourteenth Cavalry Band, Lieutenant Roach, leader, gave an excellent program at the infantry post, Fort Sam Houston, on August 22.

The concert given on August 28 by the San Antonio Municipal Band, and at which David Griffin, community organizer for singing, led, was enjoyed by a large crowd. Elsa Woeffing, soprano, who has recently come to San Antonio, was the soloist.

Mrs. F. E. Tucker entertained with a musical program on August 24. Louise Lucas, reader; Cosme McMoon, pianist; Bertha Berliner, soprano; Roy Wall, baritone, and Flora Briggs, pianist, contributed numbers. The accompanists were Mrs. Alfred Berliner and Flora Briggs.

A program of sacred music, arranged by Mrs. Arch Henderson and Hattie Rankin, was given August 31 at Travis Park Methodist Church. The following assisted: Margaret Voight, Mrs. A. F. Smith, Eunice Gray, Margaret Webb, Marjorie Will, Mrs. Harry McCafferty, Anna West, Nell Whayne Murphy and Lulu Richardson Dean.

The San Antonio Mozart Society has announced the engagement of Hector Gorjux as its director for next season. Arthur Claassen, the founder and former director, has gone to California, where he will make his home.

Tacoma, Wash.—(See "Music on the Pacific Slope.")

Adele Lewing's Compositions Please

Adele Lewing made a deep impression upon the large audience which assembled recently to hear her compositions. The following is copied from a daily paper of August 30, and refers to the concert as follows: "Several hundred ladies from New York, Brooklyn and New Jersey had gathered in the large Liederkranz Hall. The program offered really something extraordinary. A cycle of splendid up to date poems (by Dr. W. L. Rosenberg) were wonderfully composed by Adele Lewing, the eminent pianist. Poems and music were heard for the first time. Grete Meyer, the popular actress, surprised the audience as a singer of highly dramatic power. After the songs 'Not a Drop of Milk' and 'The Mothers,' everybody's eyes were filled with tears. The whole was decidedly original and grand. The titles were 'Fire and Farm' (an introduction), 'The Empty Cradles,' 'Not a Drop of Milk,' 'The Mothers.' The composer was also heard with great delight in piano solos by Chopin (scherzo in B minor, op. 20) and Schumann-Liszt. The concert will be repeated in Newark shortly."

Other songs by Adele Lewing were sung by Bianca Halley, August 31, in the ballroom of the Hotel Astor, New York.

Important Season Booked for Mlle. Brard

Magdeleine Brard, the sensational young musical prodigy and brilliant artist, heard last season in New York, is returning in October to fulfil a long list of concert engagements which has been arranged for her by the French American Association for Musical Art.

She will give her first New York recital of the season in Aeolian Hall on the evening of October 11. This will be immediately followed by a recital in Montreal, a joint recital with Martinelli in Syracuse and a concert in Albany, N. Y. She will appear as soloist with the New York Symphony Orchestra in Wilmington, Del., and Harrisburg, Pa., the latter part of October. During November, after concerts in Rochester, N. Y., where she opens the Tuesday Musical Club series; in Schenectady and Hudson, N. Y., and again with the New York Symphony in Scranton, Pa., she will be heard throughout the South. In several instances, as in Atlanta, Ga., Mlle. Brard will give a special concert in the interest of the young people.

In January she plays with the Cleveland Symphony Orchestra in Cleveland, before the Matinee Musical Club in Cincinnati, and opens the Toledo Pianoforte Teachers' Association course in Toledo. Following her recital in Galesburg, Ill., Mlle. Brard will go to the Pacific Coast, where she has been booked for an extended tour. She will re-



Photo by Apeda.

MAGDELEINE BRARD,
Pianist.

turn via Texas, and during March will fill several more Southern engagements.

Although this little artist is but sixteen years of age, her performances have been marked by a sureness and maturity that have aroused the greatest interest among music critics in France, Spain and in this country.

Kathryn Lee an Open Air Favorite

Kathryn Lee, the soprano, might almost be called an open air specialist this summer season. The story of her appearances at the Willow Grove concerts and the undisputed success which she won there, already has been told in these pages. When she appeared with the Stadium

Symphony Orchestra, Arnold Volpe conducting, on the evening of August 24, the advantages which the Willow Grove training had given her in singing for open air audiences was at once found. Without in any way forcing her tone, she was enabled to make her voice carry to every part of the huge amphitheater in the "Ritorna Vincitor" aria from "Aida," and that her voice and art were appreciated by the audience was at once evidenced from its insistence upon an encore. Miss Lee's prepossessing appearance at once turns the public in her favor even before she sings, so that her success may be said, without in any way depreciating her vocal powers, to be easy for her. She will not be heard in New York again until her recital this coming fall.

Bertha M. Foster Home from France

Bertha M. Foster, founder of the School of Musical Art in Jacksonville, Fla., has returned to that city from overseas work under the auspices of the Y. M. C. A., being connected as accompanist to the Metropolitan Quartet of New York City, an organization which created a furore wherever it appeared in France. Miss Foster now is actively engaged in the reopening of her school at Jacksonville.

Mrs. A. S. Thomas Returns to Pittsburgh

Adah Samson Thomas, a voice teacher of Pittsburgh, Pa., has been spending the two months from July 1 to September 1 at St. Lawrence, Thousand Islands, Montreal, Nantucket, Bay Shore, L. I., and New York City. Mrs. Thomas returned to Pittsburgh the beginning of the month.

Russian Symphony at Colgate University

The Russian Symphony Orchestra, Modest Altschuler, conductor, will be the leading musical attraction to be offered at Colgate University, Hamilton, N. Y., during the coming season. It will be heard there in a matinee concert on January 30.

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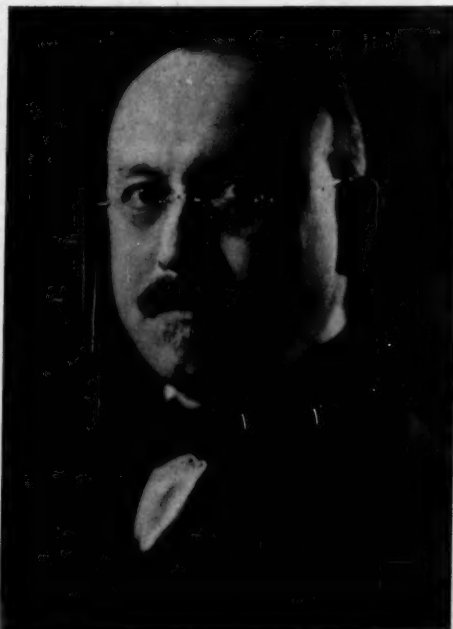
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ERED UPON SPLENDID SUMMER PERFORMANCES—"L'ORACOLO"
AND "PAGLIACCI" PACK PAVILION ON LABOR DAY

Ravinia Park, Ill., August 30, 1919.—The last week of August brings back from vacations not only the teachers, but also pupils and their parents, many of whom took advantage of having returned to Chicago before the closing week of opera at Ravinia to enjoy not only hearing especially well given performances, but the surroundings of the beautiful park as well. President Louis Eckstein deserves the highest praise for having brought together a company made up of excellent artists, ably conducted by Gennaro Papi and Richard Hageman, well drilled by Armando Agnini, and supported by fifty members of the Chicago Symphony Orchestra. In order to be just, the chorus cannot be eliminated in this review, as indeed, though this body of singers was not mentioned previously in any review appearing in these columns, their work was homogeneously good. Few grand opera companies can boast of such a chorus as the one that was seen and heard this summer at Ravinia. The members were not only well drilled, but they possessed uniformly good voices and were young and pleasing in appearance, so it does not seem to be out of place to emphasize the merit of these American singers. Their enunciation of Italian and French was excellent, and the success of the season was in a great measure due to their efforts.

Praise is also due to the orchestra, which not only played the various scores with much enthusiasm and precision, but gave of their best in the symphonic programs throughout the season. Then there is that amiable and astute manager, Arthur M. Lowrie, who cannot be omitted in the distribution of remarks, as he too was in a great measure responsible for making the season just ended one of the most memorable in the annals of Ravinia Park. Now, having spoken of the personnel, the singers are all included in a vote of thanks for the big things they accomplished this summer. Many of them, favorites here, added new laurels to their former ones, and newcomers, such as Florence Easton and Alice Gentle, made their presence felt in whatever opera they were cast, and these two ladies added distinction to the company by their presence, splendid singing and no less remarkable acting.

During the last week, which started on Monday, August 25, with a symphonic concert, at which the soloists were Edith Mason and Alice Gentle, Richard Hageman conducting the symphony orchestra, operatic arias were sung by the soloists, and the orchestra's staple numbers were Beethoven's allegretto from symphony No. 7 and "Finlandia," by Sibelius.

AUGUST 26, "ROMEO AND JULIET."

"Romeo and Juliet," which had its première of the Ravinia season on the previous Saturday, was repeated with the same cast, headed by Orville Harrold and Edith Mason as Romeo and Juliet. Miss Mason, an ideal Juliet, sang ravishingly the music written by Gounod for the heroine of the Shakespearean love story, and she was ably seconded by Orville Harrold, a well voiced Romeo, a little heavy as to carriage, but manly and gentlemanly nevertheless. The duet of the second act was superbly rendered by those two sterling artists, who so well pleased the large audience as to be recalled many times at the conclusion of the act, and likewise after the tomb scene, when the public again showed its approbation by prolonged applause.

The Capulet of Louis D'Angelo was not the best thing done this season by this young bass, and the Duke of Leon Rothier was not of as high a standard as this excellent bass has accustomed us to, but his Friar Laurenti came up to his high mark.

Marjorie Maxwell, formerly of the Chicago Opera Association, made her debut at Ravinia as Stephano. She looked delightful as the young page and added to the good impression of her appearance by singing her aria especially well, making an instantaneous impression on the public. Another newcomer, Charles Mareau, was the Mercutio. As to singing he was excellent, and being handsome besides, his portrayal of the part was much admired, and justly so. Louis Derman and Max Toft did their best as Tybalt and Gregorio, likewise Miss Falco as Gertrude, who was suffering from a sudden attack of hay fever, which made her singing less effective than generally. A column could easily be written praising the work of Richard Hageman, who was at the helm. Under his flexible baton the old score was rejuvenated and scintillated with grace and elegance.

AUGUST 27, "THAIS."

"Thais" was again repeated, with Edith Mason appearing in the title role and Leon Rothier in his well known characterization of Athanael. Hageman conducted.

AUGUST 28, "MARTHA."

The weekly children's program was given by the orchestra, directed by Hageman, on Thursday afternoon. In the evening Edith Mason, who by the way, sang no less than

four times during the last week, found new opportunities to disclose her gorgeous organ at the first performance of "Martha," in which she took the leading role. Vivacious, coquettish, graceful and attractive, she sang the music with great eloquence and beauty of tone, scoring a huge success after "The Last Rose of Summer." Alice Gentle was adorable as Nancy. So many superlatives have already been used by this writer concerning the talent of Miss Gentle, not only as a singer but as an actress, that in saying that she even deepens the splendid impression made throughout the season suffices to demonstrate that her work left nothing to be desired.

Orville Harrold found in the role of Lionel one of the best vehicles to disclose his voice to advantage. The role of Lionel and the tenor part in "Elixir" are two roles especially well suited for this gifted singer, not only vocally but also histrionically. He seems perfectly at ease in the costume of a peasant, as he has the bonhomme and debonaire look that fits especially in the character of such personages. He was probably the best Lionel heard here in many a season. Louis D'Angelo was a little light as Plunkett, and Francesco Daddi was a funny Sir Tristan. Richard Hageman conducted.

AUGUST 29, "LA BOHEME."

In the afternoon the regular weekly program was given under Richard Hageman by the orchestra.

In the evening "La Bohème" was repeated with a new Marcel. Antonio Scotti appeared for the first time in this locality in one of his best roles. The drawing power of this able actor-singer was again manifested, as a packed audience was on hand to greet him, and also to applaud Florence Easton, the Mimi of the cast; Myrna Sharlow, the Musette; Morgan Kingston, the Rudolph, and Leon Rothier, the Colline, with Papi conducting. Though Scotti likes the part of Marcel, the role is not one of his best, and it would have been more pleasurable and interesting to see him in the second act of "Tosca," which probably could not be done by him as it had been presented most superbly in the beginning of the season by Leon Rothier, and as the management did not want to draw comparisons between two excellent Scarpas, "Bohème" was again given, to the regret of many.

Florence Easton was easily the star of the night, although in Morgan Kingston she had a competitor for first honors. Papi conducted.

AUGUST 30, "THE SECRET OF SUZANNE."

The symphonic program given Saturday afternoon included among its numbers the Borowski "March Triumphale" and the Herbert "Irish Rhapsody."

In the evening "The Secret of Suzanne" and "The



PAUL GRUPPE.

Who now is out of the army and within the past few weeks returned to this country from overseas on board the transport "Louisville." Before leaving the other side the cellist gave many concerts for the soldiers. Mr. Gruppe's war experiences have been of great benefit to him, and he has returned to New York with added inspiration for his forthcoming concert work.

Jewels of the Madonna" were again given, with Florence Easton appearing in the first opera as Suzanne and in the latter as Mariella, well seconded in the first by Milla Picco and Daddi as Count Gil and Sante, respectively, and in the Wolff-Ferrari opera by Morgan Kingston as Gennaro, Thomas Chalmers as Rafael, and Philine Falco as Carmela. Papi conducted.

AUGUST 31, SYMPHONIC CONCERT.

In the afternoon a symphonic concert took place, and in the evening "Martha" was repeated.

SEPTEMBER 1, "L'ORACOLO" AND "PAGLIACCI."

The last day at Ravinia Park (Labor Day) brought forth in the afternoon the orchestra and Richard Hageman, who presented a well built program before a big audience, and in the evening an oversold pavilion harbored enthusiastic patrons of the Ravinia Park Company, who were given another chance to hear Scotti in his inimitable presentation of Chim-Fang in "L'Oracolo," and in the second act of "Pagliacci" with the distinguished baritone appearing as Tonio. There is little singing for the baritone in the second part, but by his forceful acting Signor Scotti drew a great part of the attention of his hearers. Florence Easton also had the honor of closing the season which she so auspiciously opened nine and a half weeks ago, reappearing as Nedda, winning in the role all her former successes. Likewise Morgan Kingston, one of the most popular singers heard throughout the season, was responsible for a great part of the enjoyment of the evening by his singing of the music given to Canio in excellent fashion. Francesco Daddi and Louis D'Angelo rounded up the cast, and Gennaro Papi shared with the principals in the good ensemble of the performance.

RENE DEVRIES.

Fay Foster to Entertain Pershing's Men

Fay Foster and her "Unit," consisting of a number of her pupils, have been selected to entertain Pershing's men at Camp Merritt on September 15 and 16. Miss Foster believes her greatest joy since the beginning of the war has been entertaining the boys. She finds them very receptive and grateful. Last week her "Unit" appeared two evenings at Camp Merritt, each time to an audience of over 3,000. She says that sardines in a box have roomy quarters com-



FAY FOSTER,
American composer.

pared to the way the boys "squeezed in" on these occasions. When asked what kind of music they liked best, she said she had in her many entertainments given them a wide variety, and thought that, on general principles, they liked best to be made to laugh. They respond heartily also to such patriotic songs as "Khaki Sammy," "His Buttons Are Marked U. S.," "The Americans Come!" etc.

But always the rousing success of an evening is her own "I'm Glad I Went Over to France." It is sung by Lou Stowe with verve and action, and she is always nearly mobbed in the demand for a repetition. The boys enter into the spirit of every word and especially seem to like the third verse, which is as follows:

And over in France, sure enough, one day,
He found himself in the thick of the fray.
He got his chance at Belleau Wood,
And he fought the fight as a soldier should,
Till wounded and spent, at the close of day,
As they picked him up, they heard him say—
"I'm glad I'm here with the Army."
At last I've had a chance
To give 'em Hell and show the Hun
I'm a rousin', fightin' son of a gun
Who never renigs when the fightin's hot
But plugs along in the shell and shot.
I'm glad, I'm glad, I'm glad I came over to France."

The words in the last verse—"He ought to have a Croix de Guerre, But he's satisfied with his railroad fare"—always bring a roar of appreciative laughter. But "Please, Miss Foster," said one talking about it, "don't think I say this one bit because it's your song, but just because it's so."
Miss Foster will soon take her "Unit" to Washington for one week.

1919-20 Flonzaley's Sixteenth Season Here

A season without the Flonzaley Quartet would have no seasoning at all. That is what the Westover School at Waterbury, Conn., thinks, and so each November for the

last nine years the little band of faithful idealists who make up the personnel of the quartet has journeyed thither at the request of the principal to give at least one concert during the school year.

This season will mark the sixteenth year since the quartet first came to the United States. The only great changes in the personnel have been principally tonsorial ones. For instance, in those early days Mr. Ara's face was submerged under a dark and forbidding beard; Mr. Pochon wore a moustache bristling with foreign influence, while Mr. Betti and Mr. D'Archangeau wore their hair in languid Byronic locks.

The coming season promises to be an extraordinarily engaging one, with bookings all the way to the Coast, where the quartet is to play in April.

New York Oratorio Engages Emma Roberts

Emma Roberts has been engaged to sing the contralto part in the Christmas performance of "The Messiah," to be given by the Oratorio Society of New York, Walter Damrosch, conductor, in Carnegie Hall on December 30. Frieda Hempel will be the soprano. This will be the second time that Miss Roberts has sung with Miss Hempel, as they appeared together in Symphony Hall, Boston, when the contralto made her first important appearance in America after her return from Europe in 1915. Miss Roberts will also sing in the Reading Choral Society's presentation of "The Messiah" at Reading, Pa., on January 26.

Bianca Randall Resumes Concert Work

Bianca Randall, dramatic lyric soprano, after having devoted practically her entire time during the war to singing with the Y. M. C. A. and other organizations, has resumed her activities in the concert field.

Mme. Feinberg to Teach at Malkin School

Announcement has just been made by Manfred Malkin, director of the Malkin School of Music, that Sonya Feinberg, the French pianist and pedagogue, who was recently engaged to teach at his school, is expected to arrive here on the S.S. Lorraine on September 22. The coming of Mme. Feinberg is awaited with great interest in musical circles, particularly among teaching pianists, as her enviable reputation abroad has long preceded her.

Already numerous pupils of all grades have made application to study with her at the Malkin School, where she will teach exclusively, and from present indications her classes will be filled to overflowing at the start of the season. As her present plans are to devote only two days a week at the school, students who contemplate entering her classes are asked to present their names at the earliest possible date.

Aside from her instruction work, Mme. Feinberg will appear in the concert field, tentative arrangements having already been made for an introductory recital at Aeolian Hall. Her first program will be a varied one, and will include Schumann's variations for two pianos, with Manfred Malkin at the second piano.

Victor Winton in England

Victor Winton, president of Winton & Livingston, Inc., sailed from New York on Wednesday, September 3, on a short trip to London. He expects to remain only about a week in the English capital, returning at once.

Minna Kaufmann Takes Up Duties Again

Minna Kaufmann has returned to New York after a period of six weeks spent in Pittsburgh, Pa., in recreation and teaching. Miss Kaufmann will reopen her vocal studio at Carnegie Hall on September 15.

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(Continued from page 8.)

among finished teachers of known worth. Frank P. Mandy, head of the violin department, is a violinist and soloist as well as a teacher, but his solo work is made secondary in his serious desire to let nothing deter him in his school work. Notwithstanding the fact that opinion establishes him among violin virtuosos, his aim is lofty. He took advantage of the rare opportunity of getting further tuition from the world's greatest master of violin teachers, Leopold Auer, which has broadened and added much to his violin virtuosity both as player and teacher.

Mr. Mandy is the fortunate possessor of a Joseph Guarnerius, Filius Andreas violin, built in 1694, an exceptional instrument, the beauty of the wood and coloring of its varnish, which is an alluring rose shade, and its rich and powerful tone appealing to any connoisseur. It formed a part of the celebrated Hawley collection. Mr. Mandy has had many interesting letters authenticating this instrument. George Hart, of England, a great authority, pronounced it, after a critical survey, the finest of its kind. It has wondrous depth of tone. Its lowest value is placed at \$4,000. A bow made by the great bow maker, Françoise Tourte, who was born in 1747, was secured by Mr. Mandy and is valued at \$250; neither is purchasable.

Claire C. Mandy (Mrs. Frank P. Mandy) is head of the piano department and teaches harmony, theory and history of music. She is an able assistant and a great factor in the success of the Mandy School. Mrs. Mandy has toured with her husband as concert pianist, and enjoys distinction as an artist and as a woman of culture, possessing wide experience in all those essentials vitally important to the upbuilding of the school. Her musical education has been acquired through such thorough tutors as Adolf Weidig, the late Emil Liebling, and others.

The Mandy School is situated on the eighth floor of the Kimball Building, where it occupies a suite of commodious studios, which appeal at once to all who seek a musical atmosphere.

Richard F. Stiller Occupies Distinct Position

Richard F. Stiller, tenor, teacher and coach, is a born and bred Chicagoan and has taught in his native city for upwards of twenty-five years. His large clientele and host of musical friends from among the first families, testify to his popularity. It is gathered that he occupies a distinct position among pedagogues of the voice. His piano work, although worthy of mention, is used as an adjunct to his voice-building work. He has had many tempting offers to go to other large cities, but loves his old Chicago best.

Mr. Stiller, believing in the advanced theories of voice culture, has attained a technical knowledge of the formation of the vocal organs, and seeks to apply that knowledge to the case of each individual by the employment of scientific principles in other work. His facility enables him to determine the treatment of the voice, which would appear to be reasonable and sane when tempered with the confidence of the pupil which he seems to have the happy faculty of obtaining. His success seems unquestioned as



RICHARD F. STILLER.

results will show by the demands on his time, which is always filled, as he teaches and coaches exclusively. He is connected with the faculty of the Centralizing School of Music, vocal department, and was the first director of the Paulist Choir, remaining with it for one year from its inception by Father Finn. He also directed the boys' chorus of 400 at De La Salle Institute, covering a period of fifteen years; introduced vocal music in Culver Military Academy for boys, Culver, Ind., and taught there four years. He has directed choirs in the Episcopal, Congregational and Presbyterian churches.

This is only incidental to his work as a teacher of many pupils, who have since become prominent as professionals. Mr. Stiller occupies an exclusive studio on the seventh

floor of the Fine Arts Building, surrounded by everything conducive to a musical atmosphere.

Many Advantages at De Young Studios

The De Young Studios, now located in Suite 604, Fine Arts Building, also own the Dearborn School of Lyceum Arts, which was located in the Auditorium Building. Richard B. De Young, baritone, pedagogue and director of these studios, is not unknown to Chicago, as he has appeared as concert singer and taught successfully during a period of years. Many things are said in commendation of Mr. De Young by those who have received his tuition, which establishes his right to some distinction in guiding pupils in their voice development. His method of imparting voice tuition is said to be convincing to both young and matured.

This musician is known to be equipped with the essentials necessary to the successful pursuit of pedagogy in many phases, and teaches musical theory, history, language, piano pedagogy and psychology. He has won the confidence of all with whom he comes in contact, and enjoys, it may be said, the esteem of both the profession and public alike.

He aims to inculcate particularity, an assurance which is so lacking in the average pupil essaying a role in an opera or stage production. His own professional experience as a singer doubtless aids him much in his coaching and organization facility, and enables him to reach success as a producer. Incidental to the above, the Temple Choir was organized and coached by him and has just completed a brilliantly successful Chautauqua season of twelve weeks. He has a number of pupils before the public and has specialized in preparing many students for lyceum and Chautauqua work in answer to requests made by managers.

Mr. De Young has been a choral director for several years of the Grace M. E. and Presbyterian churches. A notable feature of the De Young studio is the course of lectures given at intervals on musical subjects vital to the success of the younger singers; also the Triangle Club, which instigates many social and educational functions, was instituted in the studios by Mr. De Young for the benefit of the pupils who form the membership.



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emission, the perfect ease of each individual tone and especially in the high notes, the power and brilliancy throughout the whole voice, the clear and perfect enunciation, the beauty of the quality of each tone and the sympathetic, attractive way of singing and impressing one's public.

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LILLIAN THOMAS JOHNSTONE.

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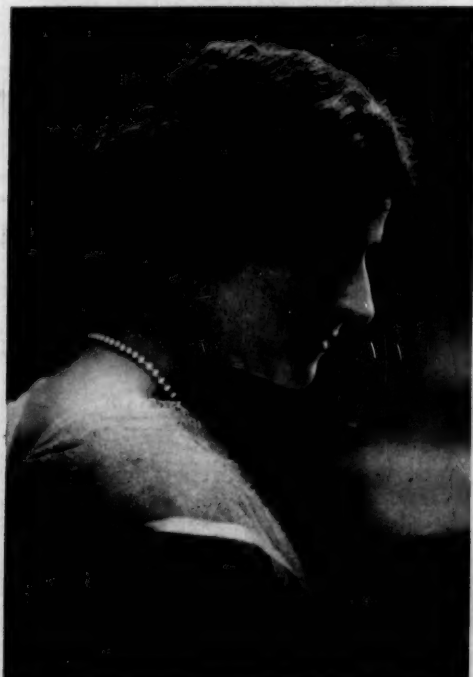
Alexander Nakutin is hailed as one of the most accomplished voice teachers coming from Russia, where he was born. His training is said to be thorough and comprehends the accepted ideals of musical theory. He studied for eight years at the Kiew Conservatory, under such eminent instructors as Yigurow Zotova and Mishuga, and afterwards taught in this conservatory for a period of four years. This conservatory is admittedly one of the foremost musical institutions in the world. Aside from these advantages he professes to be equipped with signal ability in the production of grand opera, and it is said he possesses a tenor voice of good quality which he handles with notable success. He is especially endorsed by leading artists of the Chicago and Metropolitan Opera companies, and many others, as an instructor of fine ability in achieving results. Mr. Nakutin enjoys a large following, his time being in constant demand by those seeking advanced instruction. The exclusive studios, which he occupies, are on the eighth floor of the Kimball Building.

Lillian Johnstone a Singer of Prominence

Lillian Johnstone has long been a resident of Chicago and is regarded highly as a lyric coloratura soprano. She has appeared in concert on many auspicious occasions. It is said that she started her career as a singer from a small child, since which time she has continued to exploit and perpetuate her talent. She has held responsible church positions, and her song interpretations are the acme of artistic singing. Her voice is flexible, well rounded and colorful, and she possesses a pleasing stage personality.

It is in the teaching field, however, that Mrs. Johnstone is most adequate, say her friends, and she has developed the most approved methods in voice building and tone production. Her theory of bringing out the beauty of tone in a voice is derived from long and patient study of the vocal organs, which has led her into channels productive of individual results unusual and effective. She appears to have the facility of interesting her pupils, awakening in them a craving enthusiasm for their work.

Mrs. Johnstone has had the advantage of tuition under very strong musical science teachers. She studied with Albert E. Ruff for several years, and is now teaching his pupils during his absence at the Metropolitan Conservatory, where both are members of the faculty. Mrs. Johnstone holds many letters of high endorsement from authorities and pupils which argue an inviting future.



KATHARINE ROBINSON.

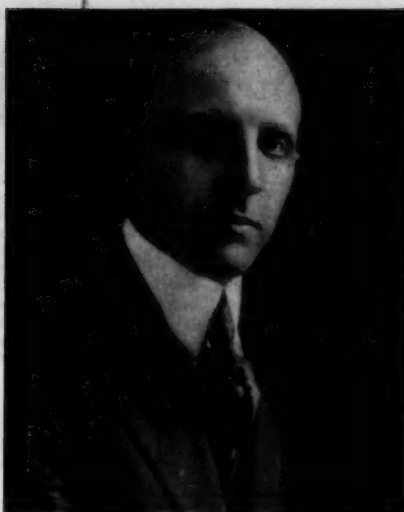


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EDWIN J. GEMMER.

Her studio is in the Metropolitan Conservatory of Music, on the nineteenth floor of the Kimball Building.

Katharine Robinson Highly Commended

Katharine Robinson, pianist, organist, choir director and teacher, enjoys a large following, the result of a residence in Chicago of at least fifteen years, during which time she has accomplished much that is praiseworthy and, indeed, worthy of an interesting future in her various fields of musical endeavor.

Miss Robinson was a pupil of Franz Appel, Detroit, and after this of the late lamented virtuoso, Emil Liebling, both piano teachers of renown. She has given many interesting recitals which have added laurels. Her pupils are drawn from some of the best families, and her clientele is quite extended. Aside from her piano work, to which she devotes much time and interest, she is organist and choir director of St. Mary's of the Lake Church, a position she has held with distinction for the past fifteen years. Harrison M. Wild, whose pupil she was, commends her work highly as organist and choir director. Aside from this she has directed light operas achieving considerable success. Her inviting studio is in suite 900, Lyon & Healy Building.

Edwin J. Gemmer Well Known to Chicago

Edwin J. Gemmer, pianist, organist and teacher, requires no introduction to the Chicago public, as he has taught piano here for upwards of sixteen years, and opinion seems to be unanimous in according him particular distinction. Unlike most imparters of musical art he finds delight in teaching the young beginner, as well as those who have advanced far beyond the rudimentary stage of learning. He is said to possess the rare faculty of interesting his pupils in their work so that they look forward to his instruction with enthusiasm and anticipated pleasure. His pupils' recitals bear evidence of this, which largely accounts for his immediate and pronounced success. His modesty, personal charm of manner and accepted musicianship form the balance of his attributes. He is also spoken of as a teacher of teachers. His large summer normal classes seem to verify this. Incidental to his teaching comes his solo work which necessarily has to be curtailed, although he is regarded as a piano recitalist of high rank. He also is organist and choir director of the Emanuel Evangelical Church, having a large choir there. He directed a large augmented chorus at the last National Evangelical Sunday School Convention—quite an auspicious occasion which attracted much attention. Mr. Gemmer is located in his own studio, which expresses individuality and taste and is located on the eighth floor of the Kimball Building.



SAIDA BALLANTINE.

Ballantine Bureau Ever Increasing Its Business

The Ballantine Bureau occupies a charming and commodious suite on the ninth floor of the Lyon & Healy Building, and is enjoying a great measure of prosperity. The past season has resulted in a largely increased business in all fields. The service offered by this bureau has attracted young and old talent seeking an inlet to a musical atmosphere. Despatch is observed by Mrs. Ballantine in her dealings with managers. Her policy has been and is, to interest herself in behalf of all whom she can safely push forward regardless of emolument, believing thoroughly in later returns and consequent increased compensation in more ways than one.

The exactions for a bureau manager are many and intricate. They must please manager, talent and public to retain their equilibrium while burdened with many trials. Mrs. Ballantine is a tireless worker and constantly keeps in mind the essential to success—good service—hence the influx of unanticipated business, which, on account of its variegation, completely occupies her time morning, noon and night. She has a good equipment for the business, being a fine musician and a business woman out of the beaten track, emphasizing good service at every opportunity. She believes honesty and sincerity lay a strong foundation for future success, without which all other attributes become valueless.

During the past season she has organized and sent out numerous companies into the lyceum and chautauqua field aside from supplying the demand of Chicago managers for all classes of musical talent.

OUR OWN SHERLOCK HOLMES

Last Sunday night I saw Samuel Gardner and a very pretty girl in the drug store at Broadway and Ninety-sixth street. Mr. Gardner was telephoning to a "Clarance" and ended up by saying, "All right, we will come right up."

A week ago Friday, Jacques Thibaud, a stunning looking French woman and another man companion were seen boarding a Long Island train bound for New York at Forest Hills. Viewing the tennis games, Thibaud?

Harold Morris lives a little up the street from me on the ground floor and he seems to entertain frequently in his cool and attractive looking apartment. Johan Berthelsen is my next door neighbor, although he doesn't know it. I frequently bump into him on his way somewhere, always looking very natty in a light gray suit and white shoes. S. H., Jr.

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[Attention, anonymous letter writers, attention!!!
Recently there have been many anonymous letters received by the Information Bureau. It is against the rule of this department to answer such communications, and notice is now given that all letters, to receive an answer, must have the name of the writer attached and address given. No attention will be paid to others. The many letters of thanks received prove the value of the information that has been given to inquirers. If you are serious in your question, sign your name and receive the benefit of the Information Bureau's answer.]

CARREÑO IN AMERICA.

"I would like to know as much as possible the different times that the late Mme. Carreño appeared in this country as a pianist, following her return from Europe about thirty years ago, after she had then become such a celebrated artist. I wish to follow up her criticisms and make as extensive as I can a general record of her life, artistic and otherwise."

When Carreño was in this country she played for at least four piano manufacturers; that is, for the Steinway, Knabe, Chickering and Everett. Inquiry of these companies might give you some data, although in the case of two of them, answer was returned that they had no records. Carreño's daughter is in the United States, making her home in New York City, but is out of town at present. The musicians will be returning to the city in September, when it may be possible for the Information Bureau to give you further details.

If you are near a library where the files of the MUSICAL COURIER are kept for the past thirty years, you would find all the records, but it would take you some time to go through such a mass of papers.

COPYRIGHTING MUSIC.

"I have composed some music that I think it would be best to copyright before sending it to any publishers, as every one tells me that is what should be done. But I live away from cities and have no means of learning just how I should go about getting the copyright. Can you give me any advice in the matter? Is there a fee, and if so, how much? Do I have to send more than one copy of my composition? If there are any details that you can furnish me with, I shall be greatly obliged. I want to copyright my music in this country and also abroad, so please tell me both national and international methods."

Your work would be copyrighted under the head of musical compositions and you must state when you make the application to which class it belongs. It would be (e) of Section 5. You must send two copies of your composition, accompanied by one dollar, to the Copyright Office, Library of Congress, Washington, D. C. The book of copyright law contains sixty-seven pages and there is much that would be of interest to you apart from the mere matter of registration and copyright. Many laws are provided for infringement of copyright that any author should be acquainted with.

Your best plan would be to send for a copy of the rules and regulations which are provided for under the provisions of section 53. That, subject to the approval of the Librarian of Congress, the Register of Copyrights shall be authorized to make rules and regulations for the registration of claims to copyright as provided by this act, the Rules and Regulations for the Registration of Claims to Copyright have been published in Copyright Bulletin No. 15. Copies of this bulletin can be obtained from the Copyright Office, Library of Congress, Washington, D. C. You will thus be enabled to find the method of copyright in all the European and other countries. Changes in the international agreements are often made; the latest one, with France, was in 1918.

You will find it a simple matter, however intricate and difficult it may appear at first glance. The bulletins are well indexed, enabling you to look up any subject upon which you wish information. Infringement of copyright seems to be one of the most important parts of it, for there are many laws regulating punishments and fines for that offense. However, if you get the bulletin from the head office, you will have all the information right at hand.

TO COPYRIGHT A SONG.

"I have a song, a composition which I want to copyright, and would thank you for information as to how to do same. A self addressed envelope is enclosed."

The answer to the preceding query on the same subject answers this question more in detail. You would have to send two copies of the song to the Library of Congress, Copyright Office, enclosing one dollar to pay the fee. Your work would come under Section 5, and it is necessary to state in your application that it is a "musical composition." It might be better for you to write to the above address, which, by the way, is Washington, D. C., and obtain a copy of the law covering music.

AMERICAN COMPOSERS.

"I am instructed by the musical section of The Women's Ten Thousand Club of El Centro to write you for a complete list of the American composers of vocal and instrumental music. The club desires as much information about them as possible for the following year's study and would be very greatly obliged to you for this assistance."

You will probably be able to obtain all the information you require from the book "American Composers," by Rupert Hughes and Arthur Elson. It is published by Page Company, Boston. Price \$2.50. In the MUSICAL COURIER, August 14, you will find a list of the American women composers which is quite up to date. There are a few names that are published in that list which are not to be found in other published lists, and as new composers appear they will have recognition. As soon as further research can be made, it may be that a list of composers of the sterner sex will be compiled.

"EILI, EILI."

In further answer to the inquiry about where the Hebrew melody, "Eili, Eili," can be obtained, Oliver Ditson Company has recently issued a specially attractive edition of it, as sung by Sophie Braslau, the Metropolitan contralto, whose rendering of the old melody brought it into such prominence.

A SRIABIN ETUDE.

"Do you happen to know where I could obtain a copy of Scriabin's etude in D sharp minor, op. 8, No. 12? I am told that it is impossible to get any of Scriabin's things other than those published in this country."

You can obtain the Scriabin etude of Carl Fischer, 48 Cooper Square, New York City. Scriabin's compositions are published by a firm in Leipzig, and the copies in this country are from that city. The price of the copy is 30 cents, if you wish to send an order for it.

CHALIAPINE'S PHOTOGRAPHER.

"Will you kindly advise me, if possible, the name of a photographer who took pictures of Feodor Chaliapine, the Russian basso, when he was in America years since? I have noticed pictures of him in various roles which were marked 'Boyer & Bert,' and I wonder if that firm still exists. As I am very desirous of securing a photograph of Chaliapine, I shall sincerely appreciate any assistance you may be able to give me."

The Information Bureau has not been able to find any firm that has a picture of Chaliapine for sale, nor is there any record of the firm of Boyer & Bert that you mention. Leading photographers had never heard of such a firm, so it might be that the picture was not taken in New York. It is some years since Chaliapine was here, and there has been time for many changes.

Should you wish to order a photograph, you can probably do so through Luckhardt & Belder, 10 West Forty-fifth street, New York City, or try Brettkopf & Haertel, West Thirty-ninth street.

MR. AND MRS. FREDERICK H. HAYWOOD,
On the beach at Musicology, R. I.

Scott Songs Sung at Norwich

A large and interested audience attended a concert given by John Prindle Scott on Sunday evening, August 31, in the Broad Street Methodist Episcopal Church, Norwich, N. Y. The vocal numbers were exclusively from the pen of Mr. Scott and comprised: "The Promised Land," "Sun of My Soul," "The Shadows of the Evening Hours," "Jerusalem the Golden," "Come, Ye Blessed," "He Maketh Wars to Cease," "There is a Land of Pure Delight," "God of Our Fathers," and "Repent Ye." All these numbers were well rendered.

At the Lockport Festival two of Mr. Scott's successful songs were featured by three of the "headline" artists—Florence Macbeth, Blanche Da Costa (sopranos) and Orville Harrold (tenor). The first two artists sang "Wind in the South," while Mr. Harrold gave "The Secret."

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Local Musicians Will Be Heard at Both Orchestra's
Popular Concerts—Caroline Alchin's New Book
an Invaluable Aid to Students—Notes

Los Angeles, Cal., August 24, 1919.—Again the subject of absorbing interest—a merging of the two symphony orchestras—was brought up this week and the hoped for combination was almost accomplished, but the desire of W. A. Clark to name a controlling number in the board of directors resulted in a decision to continue each organization independently. With both orchestras giving popular concerts in addition to their regular concerts an opportunity will be given to local musicians to be heard in orchestral numbers.

Alfred Kastner, harpist, and Ilya Bronson, solo cellist, the latter with the New York Philharmonic, are among the new men secured for the Philharmonic Orchestra of this city by Walter Rothwell, who has also purchased a part of the famous old Stokowski library. A number of new instruments ordered by Mr. Rothwell have arrived and others will be here in time for the November concert.

FRED ELLIS ACCEPTS OKLAHOMA POSITION.

Fred Ellis, well known baritone and teacher, will leave shortly for his former home in Oklahoma, where a fine position with many possibilities awaits him. Mr. Ellis was president of the Los Angeles branch of the Music Teachers' Association about three years ago, and he has a host of friends here who wish him success in his new work.

Z. E. MEEKER RETURNED FROM DENVER.

Z. E. Meeker, baritone, who has been coaching with Percy Rector Stephens in Denver, has returned to his choir and studio. While in Denver, Mr. Meeker was engaged as soloist in one of the largest churches in that city.

CAROLINE ALCHIN'S NEW BOOK INVALUABLE.

Since ear training has such an important place in music education, the earnest up to date teachers will be glad to know of a new book, "Tone Thinking and Ear Testing," written by Caroline Alden Alchin, the well known teacher and author of "Applied Harmony," a textbook used by many of the leading educators of music. One of the first things to interest the reader in "Tone Thinking" is the self-help that is planned for each problem. This will be much appreciated by the busy teacher who never has enough time with a pupil, also because it is so very necessary that a pupil should help himself in every possible way.

The material of this book is introduced progressively and synthetically before analytically, another vital principle of

pedagogy, and rhythm is well emphasized. Every one who knows of Miss Alchin's work, knows that it develops musicianship in a high degree, and any teacher who so directs the study of ear-training and harmony that the students are invariably enthusiastic and love it, is certainly contributing much to the cause of music education.

HELEN BROWN READ'S SINGING ENJOYED.

Helen Brown Read, a soprano who has recently established herself among Los Angeles musicians, stepped into success almost from the day of her first hearing. Her singing at a Gamut Club reception won most enthusiastic comments, her selections being Micaela's song from "Carmen," and Cadman's "Doe Skin Blanket."

NOTES.

Patrick O'Neil, a recent arrival from Omaha, has established himself in a Blanchard Hall studio, preparatory to entering the ranks of Los Angeles teachers.

Mrs. Shirley Christy, head of the Phoenix, Arizona, Conservatory of Music, was the guest of honor at an informal tea given by Blanche Ruby on Friday of last week. About twenty-five musicians enjoyed meeting the delightful visitor.

John A. Van Pelt, former president of the Bellingham Conservatory of Music, has located in Los Angeles, and considers our musical advantages to be the best on the Pacific Coast.

Charles Wakefield Cadman and John Smallman are planning some concert tours.

J. W.

(Later letter on page 40.)

CALIFORNIA STATE BAND
OF OAKLAND COMPLETES
CONCERT TOUR

Fifty-two Concerts Given by Splendid Juvenile Organization—War Camp Community Song Leaders Reassigned—Catherine Urner Wins University Scholarship—Notes

Oakland, Cal., August 30, 1919.—The most successful tour in the history of the California State Band, formerly the Oakland Boys' Club Band, was completed August 20, when a concert was given in San Rafael. F. F. Mummet, manager, announced that the boys had given fifty-two concerts throughout the State, in each case meeting with the greatest favor. The organization holds many prizes from contests won in many States and is one of the most finished juvenile bands on the coast. George M. Morris is bandmaster.

COMMUNITY SONG LEADERS REASSIGNED.

From the executive office of Alexander Stewart, district representative of Community Singing, War Camp

Community Service, details of several changes of assignments of song leaders in the War Camp Service on the Pacific Coast have been received as follows: Herman Brouwer, who has been in charge of a community singing program in Oakland, is leaving for the East. His place will be taken by Roy D. McCarthy, who has had charge of community singing work in Tacoma, Wash.

Capt. H. C. Stone, who has had remarkable success in community singing in Los Angeles, has been transferred to northern California to take charge of a singing program in a chain of several cities. Captain Stone will also take over the work of George Knapp at Sacramento, Vallejo, Napa and Benicia. Mr. Knapp has accepted a position as head of the music department, University of Wyoming. Roy Pilcher, formerly army song leader at Camp Pike, and also director of war camp community singing at Wilmington, Del., has been assigned to the Los Angeles field in place of Captain Stone. Those who will continue as organizers for community singing are Francis Drake Leroy, San Francisco; Wallace Moody, San Diego; Walter Jenkins, Portland, and Francis Russell, Seattle.

CATHERINE URNER WINS SCHOLARSHIP.

Catherine Urner has won the most important musical scholarship at the University of California, established by Mrs. George Ladd, it entitles the successful candidate to two years of study at the Conservatoire of Paris. Miss Urner leaves for France on September 1.

GIRLS' VICTORY CHORUS SINGS AT AUDITORIUM.

Under the auspices of the Merchants' Exchange and the Rotary Club, a big entertainment was given August 28 at the Municipal Auditorium, when Robert Robinson gave intimate glimpses of the trenches. Community singing was a feature of the program, as was also the Girls' Victory Chorus of War Camp Community Service, in several effective numbers. The soloist was Ray D. McCarthy, recently appointed song leader for Oakland.

DR. RAY HASTINGS GIVES ORGAN RECITAL.

A special organ recital by Dr. Ray Hastings, organist of Temple Baptist Church, Los Angeles, was given August 24 at the First Baptist Church, when a large congregation assembled to hear a delightful program. This was the only recital given by Dr. Hastings in the Bay cities, but his musical genius was fully appreciated by those who had the good fortune to attend this recital.

FINE ARTISTS AT TALENT CLUB MEETING.

Well known singers and instrumentalists were on the program for the semi-monthly meeting, August 22, of the Senior Americus Talent Club, which has been fully equipped with stage, footlights and scenery. Artists who appeared on this occasion were Mabel Hatfield Turner, mezzo-soprano; Josephine Swan White, pianist; Signora De Grassi, violinist; Ruth Gray, soprano; Mrs. E. Mc-

(Continued on page 40.)

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High Cost of Opera Forces Chicago Association to Boost Prices of Seats

Increase of 50 to 250 Per Cent. in Labor and Materials Causes Startling Announcement of Management—Statement Promises Only the Best in Productions—Mme. Borgild Langaard Added to List of Stars—Central Concert Company Course Opens October 9—Chicago Symphony Issues Season's Dates and List of Soloists—Studios Open—Musical News in General

Chicago, Ill., September 6, 1919.—As in every other business, the cost of labor and materials has increased in grand opera from 50 to 250 per cent., and the Chicago Opera Association has found the cost and expense of producing the repertory this season so very high that it will increase the prices of seats. Beginning October 20 the following scale of prices will be put into effect:

	Prices Until Oct. 18.			Prices After Oct. 18.		
	Subscription to Performances	War Tax	Total	Subscription to Performances	War Tax	Total
Main Floor	\$45.00	\$5.00	\$50.00	\$60.00	\$6.00	\$66.00
Balcony, 4 rows ..	27.50	3.00	30.50	40.00	4.00	44.00
" 5 " ..	27.50	3.00	30.50	30.00	3.00	33.00
" 6 " ..	20.00	2.50	22.50	25.00	2.50	27.50
" 7 " ..	15.00	2.00	17.00	25.00	2.50	27.50
" 8 " ..	10.00	1.50	11.50	20.00	2.00	22.00
1st Gallery, 3 rows ..	7.50	1.00	8.50	15.00	1.50	16.50
" 6 " ..	7.50	1.00	8.50	10.00	1.00	11.00
2d " Front Sec.	5.00	.80	5.80	10.00	1.00	11.00
" Rear " ..	5.00	.80	5.80	7.70	.80	8.50

"The Opera Association feels that Chicago stands for and demands only the best and will be satisfied with nothing less; therefore, notwithstanding the increased costs, the association has not stopped at expense to insure for its patrons and supporters a season unmatched as to artists and repertory and productions."

"The association will face a deficit, even though every box and every seat should be sold for the entire season; and if grand opera is to endure in Chicago, the public must, by becoming subscribers and by their attendance, manifest its desire and its appreciation and, at least in some measure, help reduce the ever increasing annual deficit," according to the management.

CHICAGO OPERA NEWS.

The Chicago Opera Association announces that Mme. Borgild Langaard, dramatic soprano, has been engaged for the coming season for several important roles. She comes to Chicago after singing in many of the leading opera houses of Italy, Germany, Scandinavia, and France. Several Europeans are said to have acclaimed her as "Scandinavia's most glorious voice." Her best Italian roles are Amelia in "The Masked Ball" and Abigaille in "Nabucco." She sang Brunhilde in the first English performance of "The Valkyrie" at Covent Garden, and one of the finest achievements of her career was her performance there of Santuzza under the baton of Maestro Campanini.

Echoes of the coming Chicago opera season were heard this week when Giacomo Spadoni, assistant conductor, began the chorus classes from which the opera chorus is recruited. When Mr. Spadoni opens the club rooms of the Auditorium, the preliminary work of the season may be said to be under way. This is his eighth season in Chicago, and he reports that he has fifty girls aspiring for places in the chorus. They are all nationalities—Greek, Roumanian, French, Russian and Italian. There are also several American girls, all students of music, who are hoping eagerly for a chance to live and breathe in the midst of the great singers.

Pavley and Oukrainsky, the premiers danseurs etoiles, have also returned and are busy rehearsing the opera corps de ballet and the artists of their own company, who are to assist them next winter, notably the first classical dancers, Milles Ludmilla and Ledova, the two first character dancers, Milles Arnold and Nemeroff, and the two first pantomime dancers, Milles Pfeil and Grennell.

CENTRAL CONCERT COMPANY COURSE OPENS OCTOBER 9.

The Central Concert Company, the general music purveying enterprise which is entering the Chicago field with a series of eight evening joint recitals in Medinah Temple, will make its local debut a little more than a month hence—Thursday evening, October 9. The artists to be presented at the opening recital are Riccardo Stracciari and Rosa Ponselle.

For the past two months the Central Concert Company has been conducting an intensive campaign from its office

at 931 Marshall Field Building, and has succeeded admirably in acquainting Chicagoans with its plans for the season. W. H. C. Burnett, of Detroit, president of the company, asserts that neither labor nor expense will be spared in an effort to present to the Chicago public a series of eight impressionable and entertaining "musical evenings."

"It is our intention primarily to offer musical entertainment to the general public," he declared earnestly, "and we consider our work a serious and decidedly worth while mission. Without departing for an instant from the highest artistic standards, we intend to present artists who are pleasing and interesting to all, and to offer programs that our patrons will enjoy, whether or not they are musically proficient. Every effort will be made to present each concert in as satisfying and meritorious a manner as possible; and we will endeavor also to provide a variety which will do away with any possibility of weariness or monotony. Our great aim is to satisfy Chicagoans and justify the faith of the people who are already extending their patronage and assuring us of their friendship and good wishes. Prophecy is dangerous, but I believe I am justified in stating that the series of recitals which we will offer will prove unique, entertaining, and in many ways entirely new to the concert field."

The Central Concert Company attractions for the season are as follows: October 9, Riccardo Stracciari and Rosa Ponselle; October 22, Giovanni Martinelli and Toscha Seidel; November 11, Anna Case and Maud Powell; November 25, Margaret Matzenauer and Max Rosen; January 8, Mischa Levitzki and Marguerite Namara; January 20, Florence Macbeth, Sascha Jabobsen and Theo Karle; February 5, Louis Graveure and Julia Culp; February 25, artists to be announced later.

F. WIGHT NEUMANN WINDING UP VACATION.

Mr. and Mrs. F. Wight Neumann are at "The Otesago," Cooperstown, N. Y., and before returning to Chicago they will visit the Glen Springs at Watkins, N. Y. Mr. and Mrs. Neumann expect to motor home next week via Detroit and Battle Creek.

SIBYL SAMMIS MACDERMID STUDIO ACTIVITIES.

The first activity emanating from Sibyl Sammis MacDermid's new vocal studio in the Fine Arts Building will be a program, September 18, at the I. L. A. Convention, Hotel La Salle, by the following artists: Helen Grahaime Wait, Sybil Comer and the Sibyl Sammis Singers Quartet—Juanita Wicker, Marie Sweet, Doris Doe and Merlyn Pocoke.

MIDDELSCHULTE'S MANY PROMINENT STUDENTS.

One of the one successful instructors of organ, counterpoint and composition in Chicago is William Middelschulte, who has to his credit a large army of prominent students now before the public making names for themselves and reflecting credit upon their efficient mentor. Among these may be mentioned Albert Beck, Sylvia Conger, Eric Delamarter, Frank Van Dusen, Martin Lochner, Lester Groom, Herbert Johnson, Ella Smith, Renzina Teninga and Charles M. Weror, holding positions in Chicago; William Lester, Hugo Goodwin and Katherine Howard-Ward, in Evanston; Winogena Hewitt, W. O. Miessner, Carl F. Muller, Otto Singenberger, Milton Howard Rusch and O. Vantine, in Milwaukee; Hans Feil and Mrs. H. Guy, of Kansas City, Mo.; Hamlin H. Hunt, Minneapolis, Minn.; John P. Weaver, St. Louis, Mo.; Herbert Foster Sprague, Toledo, Ohio; Elmer F. Ends, New Bremen, Ohio; Daniel Hirschler, Emporia, Kan.; Otto Hirschler, Cedar Rapids, Ia.; Lloyd Morey, Urbana, Ill.; Mrs. Roando Smith, Redlands, Cal.; John J. Beiker, South Bend, Ind., and Veeda Roe, Battle Creek, Mich., as well as many others holding prominent positions all over the country.

JEANNETTE DURNO REOPENS STUDIO.

Applications for early lessons have been so numerous for Jeannette Durno that she decided to open her Lyon & Healy Building studio earlier than usual this season and is already busily engaged teaching a large class. This widely known pianist teacher reports a considerably enlarged enrollment and students are coming from all parts of the United States to take advantage of her tuition. Miss Durno anticipates an exceptional season both as to recital and concert engagements and teaching.

CHICAGO MUSICAL COLLEGE NOTES.

The examinations for free and partial scholarships in the Chicago Musical College opened last Monday with the largest number of applicants in the history of the institution. Although the examinations are not yet completed, some remarkable talent has been disclosed.

When the fall term of the Chicago Musical College opens September 15 the institution will start its fifty-fourth year with an enrollment of unprecedented size. Already students are pouring in from every portion of the country, and, if numbers and enthusiasm are any criterion, the interest in music this season is greater than it has ever been before.

Felix Borowski, president of the Chicago Musical College, returned last Thursday from New York, where he

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FREDERICK HUGHES.

A young tenor who has just signed a five year contract with Miller-Ressaque and Tufts of Chicago. He is being coached by John B. Miller and Edgar Nelson and has already won success in the concert field. His repertory always includes melody ballads, two of which are "When You Look in the Heart of a Rose," Methuen, and "The Radiance in Your Eyes," Novello.

has been spending his vacation. Carl D. Kinsey also has returned to Chicago from Michigan and Atlantic City.

CHICAGO SYMPHONY'S TWENTY-NINTH SEASON.

Announcement has been sent out in connection with the twenty-ninth season of the Chicago Symphony Orchestra, consisting of twenty-eight successive Friday afternoon and the same number of Saturday evening concerts commencing October 17 and 18. Following is the list of soloists now engaged, in addition to the members of the orchestra: Piano—Joseph Lhevinne, Leo Ornstein, Benno Moisevitch, Percy Grainger, Theodora Sturkow-Ryder, Sergei Rachmaninoff, Katharine Goodson, Fannie Bloomfield-Zeisler, Alfred Cortot; violin—Albert Spalding, Arrigo Serato, Jascha Heifetz, Mischa Elman; viola—Louis Bailly; harp—Carlo Salzedo; vocal—Edward Johnson, Maggie Teyte, Mabel Garrison, Gabriella Besanzoni. The first program will contain the Bizet "Patrie" overture, Beethoven's "Eroica" symphony, Elgar's variations,

op. 36, the romance and scherzo from the Grieg G minor string quartet and the Sibelius symphonic poem "Finlandia." The first soloist of the season will be Josef Lhevinne, who will appear on the third program, October 31 and November 1, playing the Rubinstein piano concerto, No. 4.

MUSICAL NEWS ITEMS.

Alexander Nakutin, Kimball Hall Building, announces the engagement by the New Orleans French Grand Opera Company of his pupil, Mary Jane Todd, lyric soprano.

Lotta W. Poritz announces that she will be at her studio, 522 Fine Arts Building, on Mondays, beginning September 8. Arrangements for class or private lessons in harmony, counterpoint and composition may be made.

Word has been received of the safe arrival in San Francisco, from Australia, of Katherine Stevenson Carter, whose sister, Lucille Stevenson, announces that she will soon arrange in her new studio in the Lyon & Healy Building for Mrs. Carter to sing for her many friends in Chicago.

VIOLA COLE BACK IN CHICAGO.

Viola Cole (Mrs. Emil Audet), pianist and teacher, formerly of this city and more recently of Montreal, Canada, has returned to Chicago where she will reopen her studio at 426 Fine Arts Building. Miss Cole told a representative of the MUSICAL COURIER that she was brought back to this city by the demand of her former pupils. Mr. Audet, who is a lawyer of note in Canada, will also practice law in Chicago after October 15. He and his wife have taken an apartment overlooking Jackson Park.

ARTHUR KRAFT'S ENGAGEMENTS.

Among Arthur Kraft's recent engagements may be counted the Birchwood Musical Club program early in January, and "Elijah" for the A Capella Chorus of Milwaukee, Wis., under the direction of William Boeppler. Mr. Kraft's voice is well suited to oratorio, having done most of his oratorio work under Dr. Charles E. Allun.

JEANNETTE COX.

Harold Land Has Unique Experience

Harold Land, the well known baritone, has returned to New York, after his most profitable of summers. During the month of July, between interims of golf on the Stockbridge links, he gave three successful recitals in the Berkshires, as well as singing on Sundays at the Episcopal Church in Lenox and the one in Stockbridge. The remainder of the summer was spent at Chautauqua, N. Y., his initial bow to Chautauqua audiences being made by two successful appearances with the New York Symphony Or-



HAROLD LAND.

On the shores of Lake Chautauqua.

chestra, under the direction of Rene Pollain. From this first bow until the last Mr. Land established himself as a finished, versatile artist with an even, beautiful quality of voice of great range. His versatility was especially noticed in the "Chimes of Normandy," when he sang two bass parts and two baritone parts the same evening. In his last appearance he astonished all by playing his own accompaniment for one of his encores. The audience was so pleased and so surprised that he was recalled eight times to the platform.

The soloist had an eventful journey homeward. The Twentieth Century hit another train, killing the engineer, and with the result that the soloists were forced to wait at Westfield from 10:30 p. m. until 4 a. m. But it was time well spent, because they all had a midnight supper and talked over their happy experience at Chautauqua.

Antonia Sawyer, Mr. Land's manager, predicts a very busy season for him.

Max Jacobs Ready for Strenuous Season

Max Jacobs, violinist and conductor, has returned from the Catskill Mountains, where he spent the summer preparing his programs for the concerts of the Orchestral Society of New York. Mr. Jacobs now has resumed his violin classes for the season at his studio, 9 West Sixty-eighth street, New York City.

Hugo Kaun's New Opera to Be Heard

Lotta W. Poritz has just heard, through William Kaun, that Hugo Kaun of Berlin is to have a new opera, "Der Freunde" ("The Friend"), given at Dresden in January. Also that his other opera, written during the war, "Sappho," will be given again in Leipzig with new scenery.

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May Mukle Recital Wins London Praise

On July 4, May Mukle gave a cello recital at Aeolian Hall, London, and won the most enthusiastic reviews from the London Press. Miss Mukle is returning to America for fall and winter engagements, but will have to return to England directly after her New York recital on January 26, as she has been engaged to appear with the Scottish Orchestra (Landon Ronald conducting) in Glasgow and Edinburgh on February 7 and 9. Appended are the notices of her recital:

Lately returned from America, May Mukle gave a cello recital at Aeolian Hall last evening, at which she showed once again what a fine player she is. The program, in its avoidance of the hackneyed, was admirable and presented a varied choice of music. Miss Mukle commenced with a concertino, arranged from a sonata by Ariosti, which was beautifully played. A Hebrew rhapsody which followed was performed for the first time here and proved very effective as regards opportunities for the display of Miss Mukle's fine tone and technical abilities.—Morning Post, July 5.

It was a great pleasure again to hear the cello playing of May Mukle, who made a welcome reappearance in Aeolian Hall after a lengthy sojourn in America. That her playing has developed during her absence from England there is no manner of doubt. Her technique is as sure as ever, but it seems larger and the tone rounder than before, while there is an even more flexible bow arm. Chief among several interesting works played was a Hebrew rhapsody by a composer, presumably American, named Bloch. Here are to be found ample opportunities for technical display; but they are only the means to the end of expressing an idea in the nearest approach to what we call the Oriental scale that has been heard in a London concert room. Then there were some charming pieces by F. Warren, a young musician who fell in the war, pieces light as air if you like, but full of music, as, indeed, were two dainty "fancies" by Miss Mukle herself. It is regrettable that Miss Mukle is returning shortly to America, for we need to retain here native players of her caliber.—Morning Telegraph, July 5.

In choosing the program of her cello recital at the Aeolian Hall on Friday night, May Mukle relied not only on her admittedly ex-



MAY MUKLE,
 Cellist.

cellent technical and interpretative gifts, although these would have been enough in themselves to justify her reappearance on the platform. Accompanied by her sister, Anne Mukle, May Mukle played all these numbers with equal skill and conviction, and won the warmest approval from her audience.—Sunday Times, July 6.

Von Klenner Chautauqua Concert Enjoyed

The closing concert of the Von Klenner Summer School of Vocal Music was held August 13, at the studio, Point Chautauqua, N. Y., when a program of seventeen numbers was given, as follows: "Pleurez mes yeux" (Massenet), and "Soupir" (Stern), Ruth Barnes, Pittsburgh, Pa.; "Spring's Awakening" (Sanderson), and "Sylvain" (Sinding), Lillie V. Mullen, Mississippi; "The Cry of Rachel" (Salter), "I Stole a Quill" (Hadley), and "O Don Fatale" (Verdi), Jean McAllister, Ridgeway, Pa.; "June" (Beach), and "Mission of a Rose" (Hood), Edith Elise Miller, Cleveland, Ohio; "My Star" (Rogers), and aria, "Salome" (Massenet), Mari Limeburner, Brooklyn, N. Y.; "Je Suis Titania" (Thomas), and "Spring Flowers" (John Adam Hugo), Mrs. O. J. See, St. Paul, Minn.; "Forest Song" (DeKoven), and "God's Acre" (Rungee), M. B. Scott, Houston, Tex.; "Shadow Song" (Meyerbeer), Lucille Savoie, Natchez, Miss.; "Summer" (Chaminade), Elizabeth K. Nelson, Jamestown, N. Y.

The listener was struck with the number of coloratura voices on the program, as well as the wonderful volume, range and purity of tone of the singers. In this class should be mentioned Mrs. O. J. See, who sang the polonaise from "Mignon" with exceptional interpretation and style. For an encore, two songs by John Adam Hugo were given, "A Dream" and "The Swan." Lucille Savoie sang the "Shadow Song," from "Dinorah," beautifully. Her staccati, trill and scales will long be remembered, and her high F was received with great enthusiasm. She sang "Charmant Oiseau" (David) as an encore. Elizabeth K. Nelson and Lillian V. Mullen were in the coloratura class, deserving special mention. Among the oratorio and church singers Ruth Barnes, M. B. Scott and Mari Limeburner added much to the enjoyment of the occasion, and won great praise for their finished work. Jean McAllister has a remarkable contralto voice, which will doubtless be heard on the operatic stage. Possibly the greatest interest centered in the youngest vocalist on the program, Edith Elise Miller, who is in her early teens. Her quality and volume of tone, combined with intelligence of interpretation, were truly remarkable. As her parents have

placed her under the instruction of this great exponent of the Garcia method, Mme. Von Klenner, until ready for a public career, one may prophesy another American star in the metropolitan galaxy.

The Von Klenner School continues to grow in both quality and numbers. The pupils come from all parts of the United States, twenty-seven States being represented this year. It has grown to be a known fact among those desirous of the best in vocal art, that it is to be found with Mme. Von Klenner, America's authorized representative of the renowned Garcia method. Interpretation, tradition, languages, in fact everything necessary for a successful career, can be acquired in this veritable garden of song, on beautiful Lake Chautauqua.

Mme. Von Klenner was one of the speakers at the American Musicians' Convention in Lockport, N. Y., the first week of September, when she spoke about American opera. As founder and president of the National Opera Club, America's largest music club, she is well qualified to handle this subject with authority. Several of her artist-pupils also appeared on the program.

American Concert Course Plans Complete

The plans for the American Concert Course announced a few weeks ago by Gretchen Dick are definitely established, and New York City will have its first series of concerts by artists born in America and trained wholly or for the most part in America. The seat sale opened three weeks ago and brought such a rush of subscribers and boxholders that Miss Dick has decided to establish the course as a permanent annual series; in fact, she has gone so far as to take out legal papers in the name of the American Concert Course and has filed them at the County Clerk's office.

Although the series will be on a bigger scale after this season, the 1919-1920 series will consist of five concerts to be given at the Manhattan Opera House on Sunday afternoons at 3:30. There will be two concerts in November, on the 9th and 23d; one on December 7, January 11 and 25.

Various clubs and musical organizations have expressed their interest and approval of the new course, not only in verbal but financial terms as well, and many prominent names have been added to the list of subscribers and boxholders. Among the latter are Gen. T. C. Du Pont, Herbert Satterlee, Mrs. Charles Ditson, Adolf Lewisohn, O. J. Gude, Jacob Schiff, Robert Alfred Shaw, Felix Warburg, Mrs. George Werrenrath and B. M. Kaye, all of whom have taken boxes for the entire series of five concerts.

Minnie Tracey at Fort Thomas, Ky.

Minnie Tracey, a prominent vocal teacher of Cincinnati, has been enjoying a vacation at Fort Thomas, Ky. Two of her pupils, Helene Kessing and Billie Huber, both recently sang a most successful week's engagement with the Cincinnati Symphony Orchestra in Cincinnati, under the baton of Mr. Beresini.

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A CHAT WITH MAUD ILSEN

(Continued from page 10.)

highly elated, forgot your longing and got on a new plane of feeling?"

The answer was in the affirmative.

"On hearing the selection if it were in a very mournful minor key, was not your elation sinking to the deepest depression?"

The answer was again in the affirmative.

"At this crisis, when a singer began a sweet melodic, rhythmic piece, were not your hopes instantly raised?"

"True."

"Now as you listened to the music was not your emotion increased in intensity up to the point where you felt your musical craving had been satisfied and every note you listened to after that was accompanied by less and less intense emotions?"

"Yes, Mrs. Ilsen, especially if the singer sang off pitch as I always feel sorry not only for my ears, but also for the singer."

"Well you would not be a bad student," added Mrs. Ilsen.

"Thank you for the compliment. Why don't you write your experiences for the *MUSICAL COURIER* or some other big magazine?"

"I am not a writer."

"Perhaps not, but a mighty good talker. Why then, don't you go on the lecture platform. You have something of great interest to present to the American public and it will not hurt the musical fraternity to know that music cures ills."

Leaving Mrs. Ilsen on Michigan avenue, the reporter wondered if it were true that music heals dementia, why so many musicians were a bit effected with that particular ailment of the cerebrum. RENE DEVRIES.

Cantor Meyer Kanewsky

Soloist at Stadium Concert

On Saturday evening, August 23, Cantor Meyer Kanewsky, tenor, whose debut at Carnegie Hall last winter proved noteworthy, repeated his success on this occasion by his excellent singing. Never has he been heard to



Photo by Mishkin.

CANTOR MEYER KANEWSKY,
Lyric tenor.

better advantage, and his large, robust, sympathetic voice rang out clear and clear in the large arena. His selections were as follows: Aria from "La Juive" (Halevy) and "Eili, Eili," which were most artistically interpreted. An ovation followed, and needless to say an encore was necessary.

Samoiloff Artist-Pupils at Aeolian Hall

Lazar S. Samoiloff's artist-pupils, Misses Barondess and Holt, are to give a recital at Aeolian Hall, New York, October 23. They appeared before an audience of 8,000 people at the Stadium during the past summer. Mr. Samoiloff is at Carnegie Hall, New York, Mondays, from 10 to 12:30 daily, for the present, pending his return from the seashore.

"Smilin' Through" Excellent Teaching Material

Charlotte Mann, a well known New York teacher, has written Arthur A. Penn to the effect that she enjoys teaching his "Smilin' Through," and a number of other teachers have expressed themselves similarly.

Constance Balfour writes from California: "I am also using it for my pupils."

Albert Edmund Brown: "I have used it personally and with pupils in the studio."

Frances M. Hoyt: "We are using 'Smilin' Through' for ourselves, have given it to several professional friends, and also to professional pupils. I am also using it in the studio every day."

Carl E. Craven: "I have twelve pupils using it at the present writing."

W. F. Bentley: "I have used 'Smilin' Through' with a half dozen or more pupils, and find it a most grateful song in every particular."

G. Waring Stebbins: "I have used the song a good deal

in my teaching and like it very much. It is so simple that beginners can use it effectively, and yet it wears well."

Ada Soder-Hueck: "So many professional artists sing it continuously on the concert stage, and I also use it with the best results to my vocal pupils. It makes good teaching material."

Townsend H. Fellows: "I have used it in the studios; in fact, I have taught it to nearly every one of my pupils."

Mme. Este Avery: "I like your song just as it is and am using it personally; also for my pupils."

Marcus Kellerman: "I believe I have used more copies of your 'Smilin' Through' than any American teacher. I have had a class of about seventy pupils and gave it to most every one of them."

Marion Green Wins Fame in London

(From the Chicago Daily News.)

London, England, June 21.—The phenomenal success of Marion Green, who is playing the title role of the opera "Monsieur Beaucaire" at the Princess Theater, London, should be of a peculiar interest to Chicago, the home of the singer who has sprung into fame almost overnight. The opera with Mr. Green and Maggie Teyte is easily one of the best, if not the leading production of its kind in England. Yet it is Mr. Green's first effort at real acting. In Chicago and throughout the Middle West he is well known as a church and oratorio singer, but his appearance in "Monsieur Beaucaire" with such a degree of success has been a complete surprise even to his intimate friends.

His part sits well on his shoulders. The natural grace of his acting, combined with his splendid voice, has made him one of the most popular figures on the London stage. In the course of a chat I had with him in his dressing room the other evening, he said that he made his first appearance after but five weeks of rehearsals. It is safe to say that the piece will enjoy a run in London of at least a year.

In the meantime lovers of Booth Tarkington's pretty story will have an opportunity of seeing the opera in

America. I am informed by Louis Nethersole, manager for Gilbert Miller, that the formation of a company is under way and that the piece will be produced in New York the coming winter. It will be staged by A. L. Erlanger and Henry Miller in conjunction with Gilbert Miller, who will go to America to superintend the production.

It is still a question whether Maggie Teyte will appear in America as Lady Mary Carlisle, but it is not impossible. Her popularity here is a powerful argument against a substitute for London.

Marion Green is well known to almost every musician of note in Chicago. Not more than three or four years ago he made Chicago his headquarters, and, as a baritone singer with a voice of exceptional quality and strength, was in constant demand to take leading parts in oratorios. He was rated then as one of the coming leading American singers. He was a member of the Sunday Evening Club choir.

Caruson Pupil Applauded

Neida Humphrey, soprano, an artist-pupil of Guglielmo Caruson, has just returned from France, where she sang under the auspices of the Y. M. C. A. Miss Humphrey, who has been a pupil of Maestro Caruson during the past five years, gained great success at Tours, Anvers, Bordeaux and Paris, and before returning to America she sang for the American Ambassador in the public square of Brussels before an audience of over 25,000.

Miss Humphrey was obliged to return to her native country because of the fact that, owing to service with the Y. M. C. A., she was compelled to cancel two operatic engagements in Italy. She is at present visiting her parents in Huntsville, Ala., and in a short time she will come to New York to continue her professional activities, as well as to study again with Maestro Caruson.

Huhn's Vacation Ends

Bruno Huhn has returned from a ten weeks' stay at East Hampton, Long Island, and has reopened his vocal studio at 228 West Fifty-eighth street, New York City.

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November 7	December 5	January 9	February 6
November 21	December 19	January 23	February 20

The following artists have been definitely engaged:

GABRIELLA BESANZONI	FRIEDA HEMPEL
ANNA CASE	CHARLES HACKETT
EMMY DESTINN	JOSE MARDONES
GIUSEPPE DE LUCA	LUCILE ORRELL
MISCHA ELMAN	ARTHUR RUBINSTEIN
ANNA FITZIU	HELEN STANLEY
AMELITA GALLI-CURCI	TOSCHA SEIDEL
MARY GARDEN	ANDRES DE SEGUROLA
OSSIP GABRILOWITSCH	JACQUES THIBAUD
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November 28	December 26	January 30	February 27
December 12	January 16	February 13	March 12

The following artists have been definitely engaged:

FRANCES ALDA	JOHN McCORMACK
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ENRICO CARUSO	LUCILE ORRELL
MISCHA ELMAN	IDELLE PATTERSON
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PACIFIC COAST

(Continued from page 35.)

Vicker, in an Italian vocal number; Jeanette Reese, Fern Backman and Edna Campbell.

ELKS OFFER PRIZE FOR SONG.

A big musical extravaganza, "Down Rainbow Lane," is to be produced by H. L. Brown, September 18, 19 and 20, for the combined clubs of the Oakland and Berkeley Elks. For this production songs, topical verses and ideas are needed, so the following prizes are offered: Ten dollars for the use of the best song submitted. In addition to this the Elks will have the song published and placed on the market if desired. It will be rendered by a chorus of 250 voices, including the Glee and De Koven clubs of the University of California. The song may be a jazz number, a ballad or a waltz. Ten dollars for the best set of verses hitting off the local conditions and topics. Ten dollars for the best idea for stunts to be used in the show. The contest is open to the public, contributions to be sent to H. L. Brown, Elks Club, Oakland. E. A. T.

**PROMINENT MUSICIANS
ATTEND LANGENHAN'S
LOS ANGELES RECITAL**

Soprano Entirely Fulfills Expectations and Is Given
Ovation—Fine Scores Secured by Both Symphony
Orchestras for Coming Season—Godowsky's
Secretary Opens Studio—Notes

(Earlier letter on page 35.)

Los Angeles, Cal., August 30, 1919.—The concert on Monday evening by the dramatic soprano, Christine Langenhan, which had been so eagerly anticipated by music lovers, was a delightful fulfillment of their hopes. Mme. Langenhan's voice is especially suited to opera and its superb proportions could well fill a larger auditorium than Blanchard Hall, yet the tone was steady and true—qualities not often found in voices of such splendid power. Many of Mme. Langenhan's admirers expressed the wish to hear her again when she could give free rein to her voice and dramatic fervor.

During her stay in Los Angeles this delightful artist has made so many friends that her concert was not a coldly professional affair, but more like an informal gathering of fellow musicians. Havrah Hubbard, Charles Wakefield Cadman, all of the Zoellner family but one, Grace Wood Jess and many other musicians were in the audience, and a much larger company would have assembled had it not been for the street car strike, which prevented everyone who did not possess an automobile from attending any evening affair last week.

Claude Gotthelf, pianist, and a great favorite in Los Angeles, played Mme. Langenhan's accompaniments in a most sympathetic manner and added much to the success of the occasion. The Hope-McDonald Trio—May McDonald Hope, pianist; Josef Rosenfeld, violinist, and Robert Alter, cellist—were the assisting artists and played in their usual fine manner.

The program was principally Russian, and the first group was made especially interesting by the singer's explanatory notes. Two Cadman songs closed the program. They were sung with splendid style and an ovation was given this artist, whose gracious manner won for her many more delighted admirers.

PHILHARMONIC ORCHESTRA MUSIC ARRIVES.

The first installment of new music for the Philharmonic Orchestra has arrived, and Mr. Rothwell will bring the complete programs for the season when he returns next month. The new cello soloist will probably come with the conductor.

TANDLER ARRANGES FOR A VARIETY OF SCORES.

Adolf Tandler, leader of the Los Angeles Symphony Orchestra, has been greatly aided by Mr. Oberhoffer in his suggestions for new music and new effects for the coming season. Mr. Tandler has arranged for an exchange of music with the large Eastern symphonic organizations and this, in connection with the large library of the Los Angeles Symphony Orchestra, will make a great variety of selections possible. J. W.

Fermin Opens New York Studio October 1

Adelin Fermin, who opens a New York studio at 50 West Sixty-seventh street on October 1, is a native of Holland, although for the past nine years he has been a member of the vocal department of the Peabody Conservatory in Baltimore. His first studies in music were devoted to the piano and the organ, and his initial musical position was that of organist at a prominent church in Maastricht. While engaged in this work he studied singing under Ramioul.

Later he went into the studios of Warnots in Brussels, Messchaert in Amsterdam, and finally in the latter city he completed his vocal education with Frau Ypes-Speet. Upon the completion of his studies he was appointed teacher of singing at the Sweelinck School of Music at the Hague. He scored notable triumphs as a concert artist in Germany, France, Holland, and England.

During his American career Mr. Fermin has done little recital work, preferring to teach. But what little public singing he has done has won him an unusual amount of praise. He has also devoted considerable time to composition, and has had many songs published.

"Smilin' Through" Proves Very Popular

"Smilin' Through" was one of the most popular songs at Saratoga Springs, N. Y., during the past summer. Madge Daniell, who sang it there numerous times, says: "The audience goes wild over it."

**Edwin Franko Goldman Made
Member of Park Board**

Edwin Franko Goldman, conductor of the New York Military Band, who is now enjoying his vacation at Lake Sunapee, N. H., has just been invited by Mayor Hylan, through Philip Berolzheimer, to become a member of the advisory committee of the Park Board of the city of New



EDWIN FRANKO GOLDMAN,
Conductor.

York in all musical matters. Mr. Goldman has accepted and will prove a valuable addition to the board, especially as he understands the requirements for municipal music so thoroughly, as well as open air concerts, and band concerts in particular. He is an authority in these particular branches of musical endeavor, and both the Mayor and Mr. Berolzheimer have made a wise choice for which they are to be complimented. Mr. Goldman's past achievements have proven that whatever he undertakes to do is well done.

Sheldon to Succeed Ernest Newman

A. J. Sheldon will be the successor on the Birmingham Post (England) of Ernest Newman, who will make his home in London henceforth.

OBITUARY**Edward F. Johnston**

Born in Scotland in 1879, Edward F. Johnston became a pupil of the Royal Academy of Music, London, at the age of ten, afterwards studying for a time at the Conservatory in Florence, Italy. Later, he settled in Edinburgh as an organist and teacher, where he also produced a lyric opera, "Cinderella," with much success. Mr. Johnston made a visit to the United States early in 1907, and while here was engaged as organist for the Jamestown Exposition held in that year. After this engagement he accepted a position at the Emma Willard Conservatory in Troy, N. Y., also becoming the organist at St. John's (P. E.) Church in that city. In 1910 Mr. Johnston was appointed organist and lecturer on harmony at Cornell University.

In New York City, Mr. Johnston was first organist of Calvary Baptist Church, and at the time of his death was engaged at the Madison Avenue Baptist Church. As a "movie" organist, Mr. Johnston was considered one of the best in the business, and in succession was engaged at the Rialto and Broadway theaters, and was to start in, after its completion, at the Capitol.

Edward F. Johnston, as a composer, won considerable fame, his name first coming into prominence as the result of the great popularity his "Evensong" enjoyed, a composition which is well known to every organist in the country. Many of his other compositions, such as "Resurrection Morn," "Midsummer Caprice," etc., have become standard numbers. His operettas, written chiefly for amateur organizations, entitled "The Drum Major," "Pocahontas," "O Hara San," etc., are known from coast to coast. On the eve of his removal to St. Vincent's Hospital, where he died September 4, Mr. Johnston put the finishing touches to a second operetta, entitled "Cinderella," the book by Maude Elizabeth Inch.

Ignaz Fischer

Ignaz Fischer, located for over forty years in Toledo, Ohio, as a music publisher and dealer, died there on September 3, in his sixty-ninth year. Mr. Fischer was an uncle to George and Carl T. Fischer, of the firm of J. Fischer & Bro., New York.

Son of Mr. and Mrs. Joseph Murray Dies

John Spencer Murray, the nine months' old son of Mr. and Mrs. Joseph Murray, died on September 1. Mrs. Murray is known throughout the concert field as Marie Stapleton Murray and is a favorite soprano in church and recital.

Charles H. Hopper

(See Seattle, Wash., letter.)

Tandler Postpones Trip West to See General Pershing

There are a lot of reasons why Adolf Tandler, conductor of the Los Angeles Symphony Orchestra, and who is now visiting in New York, believes he ought to be back home in Los Angeles, but there are equally as many reasons why he would like to continue his stay in New York a little longer. While, ordinarily, business comes first, at the same time the prospects of seeing General Pershing and witnessing the great parade of last Wednesday forced him to change his plans and remain in the metropolis another week. Few Californians have spoken in warmer praise of their own State than Mr. Tandler and yet, judging from a recent interview, he cannot say enough in praise of New York and his many friends here.

Mr. Tandler came East nearly three weeks ago for the purpose of obtaining additional symphonic players and certain instruments needed to complete his orchestra, as well as to engage prominent soloists. He proposes for the coming season to present a number of new and modern novelties on his programs and to make this season's performances surpass any of former years. There is no question but that the entire country is watching closely the present situation in Los Angeles, and knowing this, Mr. Tandler is more eager than ever to offer his patrons the best that can be given.

While in New York Mr. Tandler called upon Hugo Riesenfeld, conductor of the Rialto and Rivoli Theaters, and also Artur Bodanzky, conductor of the New Symphony Orchestra, both of whom were schoolmates of Mr. Tandler in Vienna, all three graduating at the same time.

He attended all of the closing Stadium concerts and speaks of conductor Volpe and his work in highest terms. He was surprised at the fine attention shown by the huge multitude assembled there each evening, and the results which conductor Volpe has attained with his fine orchestra. He especially regrets that he cannot be in New York long enough to hear the other big orchestral organizations, although before leaving he will have visited conductors Damrosch, of the New York Symphony Orchestra, Strinsky of the Philharmonic, and Altschuler of the Russian Symphony.

While here Mr. Tandler made a particular effort to study the acoustic properties of the various halls and auditoriums with a view of offering his help in perfecting the acoustic plans of the new auditorium in the five million dollar Hotel California soon to be in course of construction in Los Angeles. This will be the home of the Symphony Orchestra. Mr. Tandler is becoming quite an expert along these lines, having visited various auditoriums throughout Europe and this country, and his advice will undoubtedly be used to great advantage in the erection of the edifice, which it is expected will be ready within a year.

During Mr. Tandler's travels about New York he was royally entertained by Dr. Norman Bridge, former president of the Los Angeles Symphony Orchestra, and Mrs. Bridge as well as Mrs. Albert Sherman Hoyt, the new president, all three of whom did a great deal to make Mr. Tandler's stay in the metropolis an unusually pleasant one. They accompanied him to various concerts and musicales and motored him about the city showing him the various sights and objects of interest.

N. S. O. Elects New Executive Committee

Important changes in the organization of the New Symphony Orchestra of the Musicians' New Orchestra Society were disclosed last week when it was announced that Lawrence Gilman, of the North American Review; Alvin Krech, president of the Equitable Trust Company; Adolph Lewisohn and Clarence Mackay had associated themselves with the orchestra as members of the executive committee. This body, so augmented, now numbers six members, the other two being Mrs. Newbold Le Roy Edgar and Mrs. Charles S. Guggenheimer. Among others now identified with the orchestra are George F. Baker, Jr., J. Parke Channing, Charles Hayden, Otto H. Kahn, Mrs. Arthur Sachs, Walter J. Salmon and Alvin Untermyer. Mr. Krech will be the treasurer of the organization.

The program for the 1919-1920 season, under the direction of Artur Bodanzky, met with enthusiastic approval from the new committee. Twenty concerts will be played at Carnegie Hall, beginning October 9. Seven eminent artists will appear, those engaged being Fritz Kreisler, Jacques Thibaud, Sergei Rachmaninoff, Guiomar Novaes, Harold Bauer, Leopold Godowsky and Heinrich Gebhardt.

Members of the Musicians' New Orchestra Society, from whose ranks the players in the orchestra are chosen, declare that the co-operative plan at last has been a success and that its supporters have been vindicated. The society has attracted to itself such musicians as Arkady Bourstin, who will act as concertmaster, Alberto Bachman, Cornelius Van Vliet, Henri Le Roy, Benjamin Kohon, Dominick Caputo, Pietro Capodiferro, Theodore Fishberg, Daniel Maquarre, all of whom are first instrument players of experience. The entire personnel of the orchestra was selected by the process of examinations and auditions held under the direction of Mr. Bodanzky and Paul Eisler, the assistant conductor, each member being subjected to rigid tests.



JURY WHICH AWARDED THE BERKSHIRE PRIZE.

The attached is an interesting photograph of the jury (with Mrs. F. S. Coolidge and Mr. Salzedo) which awarded the \$1,000 prize offered by Mrs. Coolidge for the best sonata submitted for viola and piano. Reading from left to right are: Richard Aldrich, well known music critic; Frederick A. Stock, conductor of the Chicago Symphony Orchestra; Louis Bailly, the new violinist of the Berkshire String Quartet; Mrs. F. S. Coolidge; Harold Bauer, the noted pianist; Georges Longy, of Boston; Rubin Goldmark, and Carlos Salzedo. The prize was won by Ernest Bloch, and the work will be performed by Louis Bailly and Harold Bauer at the forthcoming Berkshire Chamber Music Festival at Pittsfield, Mass., September 25-27.

Tarasova to Introduce Unique Stage Decoration

Opening her 1919-1920 season by a concert at Carnegie Hall on Saturday evening, September 13, Nina Tarasova has more than one sensation in store for her audience, most important of which will be her first appearance before a handsomely decorated curtain which she has painted herself in appropriate Russian character. Nina Tarasova



NINA TARASOVA

Inviting suggestions about the curtain which she painted herself and which she will use as a background at her Carnegie Hall recital on Saturday evening, September 13.

sova will use this curtain as a background for all of her forthcoming recitals, as it has been made in such a way that it will fit any stage.

Lillian Sherwood-Newkirk

Resumes Work October 1

Lillian Sherwood-Newkirk recently returned from a delightful summer vacation spent at Lake Louise and Banff in the Canadian Rockies, also visiting Vancouver, San Francisco, Los Angeles and the Yosemite Valley. During the trip Mme. Sherwood-Newkirk went through some

thrilling experiences—such as being held up by various strikes, encountering an earthquake and being a passenger on the Twentieth Century Limited that met with an accident at Cleveland recently.

Mme. Sherwood-Newkirk sang a great deal in Canada and California and has brought two students back to New York, one from Chicago and the other from Los Angeles.

September 7 this well known vocal teacher left in her machine for a two weeks' motor trip around Lake Placid. In her party will be Mrs. Amos W. Morgan, a contralto pupil. Another of her artist-pupils, Alice Smith Godillot, has been enjoying her second engagement on the Great Lakes steamer, giving two concerts a day.

Mme. Sherwood-Newkirk will reopen her studio in the Metropolitan Opera House Building on October 1. A number of Western students have been booked this year and Mme. Sherwood-Newkirk will also continue her choral and private work at the Hillside College, Norwalk, Conn. She will also resume her church work.

New Home for Los Angeles Symphony

It was inadvertently remarked in the editorial columns of the MUSICAL COURIER of August 14 that the fine auditorium which is to be built in the projected new \$5,000,000 hotel on Wilshire Boulevard, Los Angeles, is to be for the use of the city's new Philharmonic Orchestra. The truth of the matter is that the new auditorium is really for the use of the Los Angeles Symphony Orchestra, under Adolf Tandler's direction.

Mayor Hylan Appoints R. E. Johnston

Member of Distinguished Guests' Committee

R. E. Johnston has been appointed a member of the mayor's committee on receptions to distinguished guests, foreign dignitaries, accredited representatives of European governments and other distinguished visitors who will arrive in New York during the next few months as guests of our Government.

Judith Dameron Features Melody Ballads

Judith Dameron, a soprano of remarkable ability, has sung to repeated encores at her recitals and public work with the New York Police Band, Ella Della's "Voice of Love," and "When You Look in the Heart of a Rose," Florence Methven's popular melody ballad.

Steinberg-Kunstlich Wedding

Cantor Bernhard Steinberg of the Temple Beth-El, New York, who is singing teacher as well as a cantor, was married June 29 last to Gertrude Kunstlich, a soprano, and a former pupil of his.

OPPORTUNITIES

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WANTED, STUDENT-TEACHERS—A reliable school of music would like to hear from advanced students contemplating studying in New York this season who would like to do some assistant

teaching at a moderate salary. To those interested in Goby Eberhardt (violin) and Breithaupt (piano) system of study, a special opportunity is offered. Please give particulars in one communication. Address "F. W., 810," care of Musical Courier Company, 437 Fifth Avenue, New York.

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Y. W. C. A. WORKS WONDERS IN ITS ENTERTAINMENT AND RECREATION CENTERS.

(1) Dorothy Fuller, of Watertown, Mass., is one of the Y. W. C. A. workers at the association's foyer or club for French working women in Paris. Miss Fuller is at the piano. The girls surrounding her are all French. They are singing "The Star Spangled Banner." (2) Around the piano at the Y. W. C. A. Hostess House, Camp Fremont, California. (3) A "solo" at the Y. W. C. A. Hostess House, Camp Meade, Maryland. (4) A corner of the living room at the Y. W. C. A. War Work and Recreation Center for colored girls, West 136th street, New York.

"Values" Successful as a Pianologue

Besides having proved its worth as a song, Frederick W. Vanderpool's "Values" has been successfully used as a pianologue number by Rachel S. Bovier, of Denver, Colo. Miss Bovier's sister, incidentally, frequently programs the number at her concerts.

Hanna Brooks-Oetteking, soprano, has been exceedingly busy this summer singing and giving lessons to a number of her pupils who are near her at Rosendale, where she is spending the summer. She is another enthusiastic endorser of Mr. Vanderpool's "Values."

Sergei Klibansky, the New York vocal teacher, says that his pupils like Mr. Vanderpool's compositions very much, and that the songs are delightful.

Elsie Miller, of Philadelphia, calls "Values" a big song and adds: "It is a song of value to any musician singer, because of its wide scope."

"There is a feeling of satisfaction when one sings this song, and I'm sure the singers who have used it feel very grateful to you," is the manner in which Vida Manna, of Martinville, Ind., expresses herself.

Other endorsements are as follows:

"I find it beautiful in its simplicity, and I am sure every

good musician will gladly hear it and every singer sing it."—M. V. Levy.

"You have made the music a complement to the words."—Esther Schendel.

"It is one of the most appealing songs I have heard in some time. It is the sort all singers enjoy, for it is easy to put one's whole being into it."—Isabella Stafford.

"I am pleased to add my teacher's testimony to the genuine worth of the delightful morceau."—Charles B. Stevens.

"It deserves all those favorable comments."—Eva Hemingway.

"It is a song that is well liked by everyone."—Eugene L. Dahl.

"I am making frequent use of your song, which is a gem."—Iva B. Weaver.

"Your song is much appreciated by me, and I am using the same often. Have given it to many pupils and find it gives general satisfaction. A good short song like this is very useful on so many occasions."—Agnes Woodward.

"It is an ideal encore or group song."—Ernest L. Cook.

"I like songs with a message, and 'Values' speaks for itself."—John B. Siefert.

"I know of nothing to take its place."—Jeanette Hoffman.

"It is always a big success. I consider it one of the best songs I have found by any American composer."—Robert W. Douglas.

Friendly Sons Present Medal to Fay Foster

Lying in a hospital is not a pleasant experience, says Fay Foster, but her recent sojourn at the Roosevelt Hospital had its alleviations. One of them was the presentation by a delegation from the Friendly Sons of St. Patrick of a beautiful medal, which was made expressly for Miss Foster. It is in design like the medals worn by all Friendly Sons of St. Patrick, but, unlike the others, it is of solid gold. The decorations are a harp in raised gold with the green flag of Erin and the American flag crossed in front of it. The flags are in appropriate colors of enamel, and the medal is encircled with a border of green enamel. Miss Foster values it highly both for its intrinsic beauty and as a souvenir of two occasions on which she accompanied the Friendly Sons Glee Club in her male chorus, "The Americans Come!"

May Peterson Given Methodist Salute

May Peterson, soprano of the Metropolitan Opera Company, quite unexpectedly had two appearances in Ocean Grove instead of one! After her tremendous success at the Auditorium there, she was requested to stay over and sing at the large Tabernacle the following morning. This she did, and an audience of 3,000 turned out to hear "The Golden Girl of the Metropolitan." Her success then, as the night before, was phenomenal, and so enthusiastic was her audience that they gave her the Methodist salute and demanded more than twice the number of songs scheduled for her to sing.

Harold Land Sings Terry's "Southern Lullaby"

On August 12, Harold Land, who was one of the soloists at Chautauqua, N. Y., won quite an unusual success with Terry's "Southern Lullaby," as the following would indicate:

Indiana Inn, Chautauqua, N. Y., August 13, 1910.

My Dear Mr. Terry:

If you had been here last night you would have been delighted with the great hit your song, "Southern Lullaby," made. Really the people were delighted with it and gave it great applause, necessitating an encore.

Your friend,
(Signed) HAROLD LAND.

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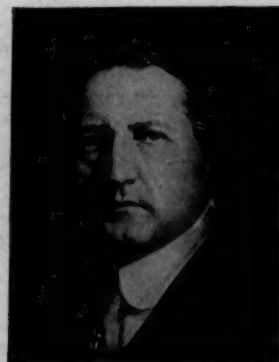
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